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A

HANDBOOK

OF

COLLOQUIAL JAPANESE

BY

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PREFACE

TO THE

FOURTH EDITION.

THIS edition, though carefully revised, practically reproduces its forerunners of 1888, 1889, and 1898. In the second or "Practical Part" of the book, a few pieces that had lost their interest have been dropped, and replaced by others more up to date. The author's thanks are due to the *Jiji Shimpō* Publishing Company for permission to make use of one of the chapters of the late Mr. Fukuzawa's "Autobiography." He would also express his gratitude for the corrections and suggestions of more than one critic and correspondent. Similar aid will always be welcome; for in the case of a language so exceptionally difficult as Japanese, the utmost that any grammarian, however painstaking, can hope to produce necessarily falls far short of the ideal, and here, if anywhere, the saying holds good that in multitude of counsellors there is safety.

All learners should provide themselves with Hampden and Parlett's *English-Japanese Dictionary of the Spoken Language*, and when they find the little Vocabulary at the end of the present volume insufficient, with either Brinkley's or Hepburn's Japanese-English

dictionary.* For the written characters, consult the present writer's *Practical Introduction to the Study of Japanese Writing* (*Moji no Shirube*). On pronunciation the only scientific authority is Edwards' *Étude Phonétique de la Langue Japonaise*. Those rare students who may desire to pass beyond modern colloquial practice into the field of philological research should peruse Aston's *Grammar of the Japanese Written Language*,—an admirably lucid work embodying all the best results obtained by the native school of grammarians,—and the present writer's *Essay in Aid of a Grammar and Dictionary of the Luchuan Language* ("Trans. Asiat. Soc. of Japan," Vol. XXIII. Suppl.), wherein an attempt has been made to attack some of the problems of Japanese philology from the outside.

Health considerations have compelled the author to have recourse to the kind offices of Mr. Walter Dening, the well-known author of *Specimens of Translation* and other useful works, for the English versions of "Mr. Fukuzawa's English Studies" and "A Debate in the Diet." To the same gentleman, to Mr. W. B. Mason, and to Mr. E. Nagahara his thanks are due for reading the proof-sheets.

Miyanoshita.
October, 1907.

* To students familiar with French, Lemaréchal's *Dictionnaire Japonais-Français* and Raguet's *Dictionnaire Français-Japonais* may also be recommended.

TABLE OF CONTENTS.

(THEORETICAL PART,

OR

GRAMMAR.)

CHAPTER I.

INTRODUCTORY REMARKS.

¶ 1, Method of using this Handbook.—¶ 2, Necessity for much Learning by Heart.—¶ 3, Relationship of Japanese to Other Languages.—¶ 4, Differences between Ancient and Modern Japanese, Introduction of Chinese.—¶ 5, Pronunciation of Chinese.—¶ 6. Preference for Chinese Words.—¶ 7, Japanese Writing, the *Kana* Syllabaries.—¶ 8, Colloquial Literature.—¶ 9, Parts of Speech.—¶ 10, Errors into which European Speakers are Apt to Fall ... ... Pp. 1—11.

CHAPTER II.

PRONUNCIATION AND LETTER-CHANGES.

¶ 11, Letters.—¶ 12—13, Vowels, Short and Long.—¶ 14—19, Vowel Peculiarities, Quiescent Vowels.—¶ 20—22, Diphthongs.—¶ 23—25, Consonants, Simple and Double.—¶ 26, Final Letters.—¶ 27, Accent.—¶ 28—32, Letter-Changes, the *Nigori*, Reduplication of Consonants.—¶ 33, Change of *e* to *a* in certain Compounds.—¶ 34, Japanese Inability to Pronounce certain Combinations of Letters, Changes hence Resulting in Imported European Words.—¶ 35, Euphonic Contractions ... ... Pp. 12—26.

CHAPTER III.

THE NOUN.

¶ 36—44, Number and Gender.—¶ 45—49, Compound Nouns, Synthesis of Contradictories, Difference between Native and Chinese Compounds, Hyphens.—¶ 50, Word-building, Proper Names.—¶ 51, Honorifics in Word-building.—¶ 52, Nouns in *sa* and *mi*.—¶ 53—54, *Koto* and *Mono*.—¶ 55, Names of Shops.—¶ 56, Names of Trees, Rivers, Islands, and Mountains.—¶ 57, *Aida*, *Hazu*, *Toki*.—¶ 58, *Tokoro*, *Dokoro*.—¶ 59, Verbs used as Nouns.—¶ 60—63, Nouns used as Adjectives.—¶ 64, Nouns used as Adverbs ... ... Pp. 27—45.

CHAPTER IV.

THE PRONOUN.

¶ 65—71, Personal Pronouns.—¶ 72, Reflexive Pronouns.—¶ 73—79, Demonstrative, Interrogative, and Indefinite Pronouns and Adverbs (¶ 74, Table of Pronouns and Adverbs).—¶ 80—86, Relative Pronouns, *Tokoro no* ... ... Pp. 46—61.

CHAPTER V.

THE POSTPOSITION.

¶ 87—135, Postpositions Proper (including ¶ 88—90, *De*.—¶ 91—94, *Ga*.—¶ 95—98, *Ka*.—¶ 99—100, *Kara*.—¶ 101, *Made*.—¶ 102, *Mo*.—¶ 103, *Motte*.—¶ 104—109, *Ni*.—¶ 110—114, *No*.—¶ 115, *Dano*.—¶ 116, *Shi*.—¶ 117—121, *To*, *Tote*.—¶ 122—125, *Wa*.—¶ 126—128, Difference between *Wa* and *Ga*.—¶ 129—132, *Wo*.—¶ 133, *Ya*.—¶ 134, *Ye*.—¶ 135, *Yori*).—¶ 136—140, Postpositions Combined, *No ni*, *Woba*, *To wa*.—¶ 141—145, Quasi-Postpositions ... ... Pp. 62—100.

CHAPTER VI.

THE NUMERAL.

¶ 146—156, Cardinal Numbers (including ¶ 147—151, Native Numerals.—¶ 152, Chinese Numerals.—¶ 153, Letter-Changes of Chinese

Numerals.—¶ 154—156, Sundry Peculiarities of Numerals).—¶ 157—160, Chinese Auxiliary Numerals.—¶ 161, Native Auxiliary Numerals.—¶ 162, Counting of Human Beings.—¶ 163—165, Interrogative Numeral Words.—¶ 166, Ordinal and Fractional Numbers.—¶ 167—172, Counting of Time.—¶ 173—174, Miscellaneous Numeral Locutions ... ... Pp. 101—119.

CHAPTER VII.

THE ADJECTIVE.

¶ 175—185, Primary Inflections in *ki*, *shi*, *ku* (*i*, *ō*, *ü*), Adjective Stems, Table of Primary Inflections.—¶ 186—187, Secondary or Tense and Mood Inflections, Tables of ditto.—¶ 188, Negative Adjective *Nai*.—¶ 189, Negative Conjugation of Adjectives.—¶ 190, Examples of Tense and Mood Inflections. ¶ 191, Compound Adjectives.—¶ 192, *Beki*.—¶ 193, Desiderative Adjective in *Tai*.—¶ 194, *Rashii*, Reduplicated Stems.—¶ 195, *Garu* and *Tagaru*, Verbs Derived from Adjectives.—¶ 196—210, Quasi-Adjectives (including ¶ 197, *No*, *Na*, *Na no*, and Emphatic *Nan*.—¶ 198, *Sō na*.—¶ 205—207, Verbs used as Adjectives.—¶ 208—209, Common Errors of Foreigners.—¶ 210, Diminutives in *ko*, Augmentatives in *ō*, and Honorifics *o*, *go*, etc.).—¶ 211—214, Comparison of Adjectives.—¶ 215—219. Miscellaneous Items ... ... Pp. 120—148.

CHAPTER VIII.

THE VERB.

¶ 220, Fundamental Differences between Japanese and European Verbs.—¶ 221—222, Analysis of Verbal Forms into Root, Stem, Base, and Agglutinated Suffix.—¶ 223, Roots.—¶ 224—225, Bases.—¶ 226, Verbs how Named.—¶ 227, Introductory Remarks on the Paradigms.—¶ 228—230, Paradigms of the Three Regular Conjugations.—¶ 231—233, Paradigms of the Irregular Verbs *Kuru*, *Suru*, and *Masŭ*.—¶ 234, Verbs for Practice.—¶ 235—237, Peculiarities of First Conjugation (with Table).—¶ 238, Kyōto Peculiarities.—¶ 239, Rationale of Phonetic Changes in Stems ending in *s*, *t*, or a Vowel.—¶ 240—267, Analysis of the Formation of the Moods and Tenses.—¶ 268—272, Irregular Verbs, viz.,

Aru, *Gozaru*, *Irassharu*, *Kudasaru*, *Nasaru*, *Ossharu*, *Iku*, and *Shinuru*.—¶ 273—291, Remarks on the Use of the Moods and Tenses (including ¶ 273—276, Present, Past, and Future. —¶ 277. Infinitive. —¶ 278—279, Indefinite Form and Negative Gerund.—¶ 280—282, Gerund.—¶ 283, Gerund of Adjectives.—¶ 284, Emphasised Gerund.—¶ 285, Desiderative Adjective and Adjective of Probability.—¶ 286, Form in *sō*.—¶ 287, Conditional Mood, Old Hypothetical Mood, *Naraba*, Elliptical Idioms Corresponding to English Would, Should, Could, etc.—¶ 288—289, Concessive Mood and Idioms.—¶ 290, Frequentative Form.—¶ 291, Imperative Mood).—¶ 292—302, Auxiliary Verbs (including ¶ 292, Stems Built up by means of Auxiliaries.—¶ 293, *Aru*.—¶ 294, *Iru* and *Oru*.—¶ 295, *Kuru*, Illative Tenses.—¶ 296, *Miru*.—¶ 297, *Naraba*.—¶ 298, *Oku*.—¶ 299, *Shimau*.—¶ 300, *Suru*, *Itasu*.—¶ 301, *Yaru*.—¶ 302, Auxiliaries make the Sentence Lifelike and Picturesque) ... ... Pp. 149—197.

CHAPTER IX.

THE VERB (CONCLUDED).

¶ 303, Passive Voice.—¶ 304, Origin of Passive explains Peculiarities of its Use.—¶ 305—308, Curious Examples, *Wo* in Passive Constructions, *Aru*.—¶ 309, Passive passes into Potential.—¶ 310, *Dekiru*.—¶ 311, *Kaneru*.—¶ 312, *Morau*, *Itadaku*.—¶ 313, English Passives expressed by Japanese Intransitives.—¶ 314, Aversion of the Japanese Language to the Use of the Passive.—¶ 315—316, Intransitives in *eru*.—¶ 317—318, Difference between Intransitives in *eru*, Potentials in *areru* or *rareru*, and Passives in *areru* or *rareru*.—¶ 319, Second and Third Conjugations how Treated.—¶ 320, Examples of Intransitives.—¶ 321—323, Transitive and Intransitive Pairs of Verbs.—¶ 324, Absence of Reflexive Verbs.—¶ 325—333, Causative Verbs.—¶ 334—340, Compound Verbs.—¶ 341—349, Equivalents of the Verb "to Be," *Aru*, *Gozaru*, *Da*, *Desŭ*, *Iru*, *Oru*, *Irassharu*, *Oide nasaru*, *Ja*, *Naru*, *Suru*.—¶ 350—358, *Suru* (¶ 353, *Zuru*, *Jiru*).—¶ 359—361, Verbs Liable to be Mistaken for Each Other. (¶ 361, Paradigm of *Iru*, *Ireru*, and *Iru*).—¶ 362—365, Verbs used as Other Parts of Speech (¶ 364, Reduplication of Present Tense) ... ... Pp. 198—230.

CHAPTER X.

THE ADVERB, INTERJECTION, AND CONJUNCTION. SPECIAL PHRASEOLOGY.

¶ 366, Absence of True Adverbs.—¶ 367, Adjective Forms in *ku* used Adverbially.—¶ 368—370, Nouns used as Adverbs.—¶ 371, Phonetic Decay.—¶ 372, Gerunds used as Adverbs.—¶ 373, List of Adverbs.—¶ 374—376, "Yes" and "No."—¶ 377, Adverbial Phrases.—¶ 378, Onomatopoetic Adverbs.—¶ 379—384, Interjections (¶ 382, *Naruhodo*.—¶ 383, *Ne*).—¶ 385, Bad Language.—¶ 386, Baby Language.—¶ 387, Women's Language.—¶ 388, Court Language.—¶ 389—391, Conjunctions... ... ... Pp. 231—243.

CHAPTER XI.

HONORIFICS.

¶ 392—393, General Considerations.—¶ 394, Honorifics only Partially Replace the Pronouns of other Languages.—¶ 395—396, *O* and *Go*.—¶ 397, *Sama* applied to Things or Acts.—¶ 398, Honorifics used Objectively.—¶ 399, *O Saki*.—¶ 400, Meaningless Use of Honorifics.—¶ 401, *On*, *Mi*.—¶ 402—404, Honorific Periphrases for Verbs.—¶ 405—406, Special Honorific and Humble Verbs.—¶ 407—410, Honorific Imperatives.—¶ 411, "Please" and "Thank You."—¶ 412—413, Special Honorific and Humble Nouns, Names of Relationship.—¶ 414, Written Language Forms.—¶ 415, Scantiness of Self-depreciatory Forms.—¶ 416, Sir, Madam, Mr.—¶ 417, Mrs., Miss.—¶ 418, Women's Names.—¶ 419, Use of the Word "Mr." ... ... Pp. 244—259.

CHAPTER XII.

SYNTAX.

¶ 420, The Fundamental Rule is that Qualifying Words precede the Words they Qualify.—¶ 421, Postpositions only an Apparent

Exception.—¶ 422, Correlation of Sentences.—¶ 423, Subject of Sentence.—¶ 424, Examples of Construction.—¶ 425—426, Examples of the Correlation of Clauses by the Indefinite Form and the Gerund.—¶ 427, General Subjectlessness of Sentences.—¶ 428, Order of the Direct and Indirect Objects of the Verb.—¶ 429, Ellipsis, Final Verb often Omitted.—¶ 430, Syntax of Postpositions.—¶ 431, Inversion.—¶ 432, Negatives mutually Destructive—¶ 433—434, Peculiarity of Japanese Negatives owing to the Absence of Negative Pronouns, Adverbs, and Conjunctions.—¶ 435—436, Quotation generally Direct. ¶ 437, How to Avoid Quotations within Quotations, Peculiar Pleonastic Idiom.—¶ 438, Interrogation.—¶ 439, Passives.—¶ 440—441, Absence of Personification.—¶ 442—444, Extreme Tendency to Synthesis as shown in the Integration of Sentences ... ... Pp. 260—282.

(PRACTICAL PART,

OR

READER).

¶ 445. Short Phrases in Constant Use... ... ... Pp. 285 -299.
¶ 446. Additional Useful Phrases ... ... „ 300—306.
¶ 447. Easy Questions and Answers... ... ... „ 307—309.
¶ 448. Proverbs ... ... „ 310—315.
¶ 449. Fragments of Conversation, including: 1, The Post; 2, An Exhibition; 3, A Request; 4, Engaging a Teacher; 5, Salary; 6, Meal Hours; 7, An Enquiry; 8, Another Enquiry; 9, Talking to a Child; 10, Talking to a Father; 11, The Telegraph; 12, Speaking Japanese Well; 13, No Thoroughfare; 14, Compliments on Meeting a Friend; 15, A Message; 16, Feeling Unwell; 17, On Board Ship; 18, A Picnic; 19, A Visitor; 20, Asking the Way; 21, Compliments on First Meeting; 22, Taking Leave of a

Friend; 23, Thanks for Assistance Received; 24, New Year Congratulations; 25, An Earthquake; 26, Hiring a Jinrikisha; 27, Letters for the Mail; 28, Nearing Yokohama; 29, A Christian Church; 30, A Fire; 31, The Theatre; 32, Early to Bed; 33, Difficulty of the Japanese Language; 34, Asking the Way; 35, The Way to the British Embassy; 36, A Toast; 37, The Telephone; 38, Keeping a Visitor Waiting; 39, Looking in on an Intimate Friend; 40, At a Tea-house; 41, A Meeting Dispersed; 42, Shopping at Miyanoshita; 43, A Logical Child; 44, Cranks Both of Them; 45, Keeping up the Family Reputation ... ... Pp. 316—343.

¶ 450—3. ANECDOTES, including: ¶ 450, True Economy; ¶ 451, Thankful Kichibei; ¶ 452, If they Wait, their Ages will Come Right; ¶ 453, A Savant's Wedding... ... ... Pp. 344—361.

¶ 454. A NEWSPAPER ARTICLE, entitled "WHY?" ... ... „ 362—371.

¶ 455. EXTRACT FROM A SERMON ... ... „ 372—377.

¶ 456. MR. FUKUZAWA'S ENGLISH STUDIES ... ... „ 378—396.

¶ 457. A DEBATE IN THE DIET ... ... „ 397—445.

¶ 458—9. TWO CHAPTERS FROM THE "BOTAN-DŌRŌ," A STORY BY ENCHŌ ... ... Pp. 446—483.

¶ 460—8. A WORD ABOUT POETRY ... ... „ 484—488.

¶ 469. VOCABULARY OF ALL THE JAPANESE WORDS OCCURRING IN THIS WORK ... ... Pp. 489—575.

¶ 470. INDEX OF SUBJECTS ... ... „ 576—584.

THEORETICAL PART.

HANDBOOK

OF

COLLOQUIAL JAPANESE.

CHAPTER I.

Introductory Remarks.

¶ 1. "How can I learn to speak Japanese?"—This question has been so often addressed to the present writer that he has resolved to put his answer into a permanent shape. He is persuaded that no language was ever learnt solely from a grammar,—least of all a language like Japanese, whose structure and idioms are alien from all that we are accustomed to in Europe. The student is therefore recommended only to glance through the Theoretical Part at first, in order to obtain a general idea of the territory he has to conquer. He can pick up by the way such of the examples as strike him, committing them to memory and seeking opportunities for using them to his servants and his native teacher. He should then go on to the Practical Part, and attack the "Fragments of Conversation" and the "Anecdotes" as soon as possible, however baffling it may seem to be confronted with such long sentences. After all, as Japanese consists chiefly of long sentences, one cannot too early decide to face them. A little practice will rob them of much of their terror. Every now and then the Theoretical Part should be consulted on difficult points. It should be read

through carefully, a little at a time, after a diligent study of the Practical Part and the committal of a few pages of the latter to memory shall have caused the student to make some way in the mastery of the language.

¶ 2. The necessity for memorising cannot be too strongly insisted upon. It is the sole means of escape from the pernicious habit of thinking in English, translating every sentence literally from a whispered English original, and therefore beginning and ending by speaking English Japanese instead of Japanese Japanese. It is not only that the words and idioms of Japanese differ from our English words and idioms, but that the same set of circumstances does not always draw from Japanese speakers remarks similar to those which it would draw from European speakers. Japanese thoughts do not run in quite the same channels as ours. To take a very simple instance. If an Englishman wishes to make a polite remark to a friend about the latter's sick father, he will probably say, "I hope your father is better to-day." In French, German, Italian, etc., the phrase would be pretty nearly the same. In each of these languages the same kindly hope would be expressed. In Japanese it is different. The phrase must run thus:

Otottsan	*wa,*	*dō*	*de*	*gozaimasŭ ?*
Honourable-father-Mr.	as-for,	how		is?

or, more politely,

Go	*shimpu*	*wa,*	*ikaga*	*de*	*irasshaimasŭ ?*
August	real-father	as-for,	how		deigns-to-be?

The idea of hoping or fearing, which to us is so familiar, does not present itself with the same vividness and frequency to the less anxious, less high-strung Far-Eastern mind. The characteristic phrase here is rather the ever-recurring fatalistic

Shikata	*ga*	*nai.*	{	"There is nothing to be done." "There is no help for it."
Doing-side	(*nominative particle*)	is-not.		

The student should endeavour to place himself from the outset at the Japanese point of view. This he can do only by dint of much learning by heart. The trouble thus taken will be of infinite advantage to him, even if his ultimate aim be the indoctrination of the Japanese with foreign ideas. It will put him in sympathy with his hearers. It is true that, since the opening of the country, English idioms have begun to penetrate into the Japanese language. But it is chiefly into the language of the lecture-hall and the committee-room. The style of familiar every-day speech remains little affected by this new influence.

¶ 3. It is still doubtful under what family of language Japanese, with its sister-tongue Luchuan, spoken in a little archipelago to the south between Kyūshū and Formosa, should be classed. There is no relationship between these and Aino, the speech of the hairy aborigines whom the Japanese conquerors have gradually pushed eastwards and northwards. In structure, though not to any appreciable extent in vocabulary, Japanese closely resembles Korean; and both it and Korean may possibly be related to Mongol and to Manchu, and may therefore claim to be included in the Altaïc group. Be this as it may, Japanese is what is generally termed an agglutinative language, that is to say, it builds up its words and grammatical forms by means of suffixes loosely soldered to the root or stem. It also shows faint traces of the "law of vowel harmony" or "attraction," which characterises the Altaïc languages. This manifests itself in a tendency to uniformity in the vowels of

successive syllables, as *ototoshi*, "the year before last," for *oto toshi*. Similarly in several of the words recently adopted from English, such as *mishin*, "a (sewing-) machine;" *bōto*, "a boat;" *bukku*, "a (European) book."

¶ 4. The earliest Japanese literature that has come down to us dates, in its present form, from the beginning of the eighth century after Christ. The general structure of the language at that time was nearly the same as it is now; but the changes of detail have been so numerous that a page of eighth century Japanese is unintelligible to a modern native of Tōkyō without special study. One of the chief factors in the alteration of the language has been the gradual infiltration of Chinese words and phrases, which naturally accompanied the borrowing of Buddhism, Confucianism, and the various arts and sciences of China. Chinese established itself, so to speak, as the Latin and Greek of Japan. It retains this position even at the present day, supplying names for almost all the new implements, sciences, and ideas, which are being introduced from Europe and America. In this manner, one curious and unexpected result of the Europeanisation of Japan has been the flooding of the language with Chinese terms at a rate never known before. Thus we have:

kĭ-sen,	lit.	"steam-ship,"	"a steamer."
kĭ-sha,	,,	"steam-vehicle,"	"a railway train."
tetsu-dō,	,,	"iron-road,"	"a railway."
sha-shin,	,,	"copy-truth,"	"photograph."
min-ken,	,,	"people-right,"	"democracy."
ron-ri-gaku,	,,	"argue-reason-science,"	"logic."
mu-sen den-shin	,,	"no-wire-lightning-message."	"wireless telegraphy."

en-sei shu-gi,*	lit.	"dislike-world master-meaning,"	"pessimism"
rik-ken sei-ji,	,,	"set-up-law government,"	"constitutional government."
yū-shō rep-pai,	,,	"superior-conquer inferior-lose,"	"the survival of the fittest."

¶ 5. The Japanese do not pronounce Chinese in a manner that would be intelligible to any Chinaman. They have two standards of pronunciation, both of which are corruptions of the Chinese pronunciation of over a thousand years ago. One of these is called *Go-on*, the other *Kan-on*, from the names of certain ancient Chinese kingdoms. Usage decrees that the same word shall be pronounced according to the *Go-on* in some contexts, and according to the *Kan-on* in others. Thus the *myō* of *dai-myō*, "a feudal noble" (lit. "great name"), is the same as the *mei* of *mei-butsu*, "the chief production of a locality" (lit. "name thing," *i.e.* "a famous thing"). In this case *myō* is the *Go-on*, and *mei* the *Kan-on*, of the same Chinese character 名, which in China itself is pronounced *ming*. The practical student will do best to learn words by rote, without troubling himself as to whether each term, if Chinese, be *Go-on* or *Kan-on*.

¶ 6. The effect of the steady influx of Chinese words during more than a millennium has been to discredit the native Japanese equivalents even when they exist. A foreigner who wishes to be considered an elegant speaker should, therefore, gradually accustom himself to employ Chinese words very

* *En* (Jap. *itou*) is less "to dislike" than "to weary of." *Shu-gi*, "chief (or master) meaning," comes to signify "principle," and serves to render our syllable "ism" in many abstract terms, as "monism," *ichi-gen shu-gi*; "socialism," *sha-kwai shu-gi*, etc.

freely, except when addressing uneducated persons. He should, for instance, prefer

CHINESE		*JAPANESE*
myō-chō,	"to-morrow morning,"	to *ashĭta no asa.*
tai-boku,	"a large tree,"	to *ōki na ki.*
Wa-sei,	"Japanese make,"	to *Nihon-deki.*
jin-ryoku(*suru*),	"to endeavour,"	to *chikara wo tsūkusu.*
tōchaku(*suru*),	"to arrive,"	to *tsūku.*

Some thoughtful persons, both Japanese and foreign, regret the fashionable preference for Chinese words. But the fashion exists, and to follow it is considered a mark of refinement; neither is it possible, even were it desirable, for an outsider to set up a standard of his own, different from that acknowledged by the people themselves. The copiousness of the Chinese tongue, and the marvellous terseness which generally enables it to express in two or three syllables ideas which would require five or six in Japanese and indeed in almost any other language, form an argument in favour of this species of Japanese Johnsonianism. On the other hand, much confusion is caused by the fact that numbers of Chinese words are pronounced alike. The consequence of this is that it is often impossible to know what a term means, without reference to the Chinese characters with which it is written. In any case, whether he speak simply or learnedly, the student should at least avoid speaking vulgarly. Japanese resembles English in being full of slang and vulgarisms of every sort. But what should we say to a young Japanese, who, having been sent to London to learn our language, should return home with the *haccent* of *'Ighgate* and the diction of the street Arab? Japanese has also many provincial dialects; but the dialect of Tōkyō (itself a slightly modified form of the Kyōto dialect, which was formerly

considered the standard Colloquial) has gained an overwhelming importance as the general medium of polite intercourse throughout the country. Practical students are advised to devote themselves to it alone. If they speak it well, they will be as generally understood as a man who speaks standard English is generally understood in England, that is to say, they will be understood everywhere by all but the peasantry, and in most provinces even by the peasantry.

¶ 7. Japanese writing consists of the Chinese characters, — ideographs, as they are sometimes styled because representing sense not sound, whole words not individual letters, — mixed with a syllabic writing called the *Kana*. Speaking generally, the Chinese characters serve to figure all the principal words of the sentence, such as nouns, adjectives, and verbs, while the function of the *Kana* syllables interspersed throughout the text is to transcribe phonetically such lesser elements as particles and grammatical terminations. We cannot here treat any further of this important subject,— important because Japanese, like every language boasting a long history and extensive literature, may be said to live and move and have its being in its written system. Students desirous of pursuing it will find what they require in the present writer's "*Moji no Shirube*", or "Practical Introduction to the Study of Japanese Writing." The characters may advantageously be attacked very soon after the Colloquial, say, as soon as oral communication between the student and his teacher has become established in however lame a way. The ideal plan would be never to look at Romanized texts at all.

¶ 8. A peculiarly intricate system of writing is not the sole barrier that divides the Colloquial from the language of books. The Japanese, like other Easterns, still remain at the stage in

which we were during the Middle Ages:—they do not write as they speak, but use an antiquated and partly artificial dialect whenever they put pen to paper. This is the so-called "Written Language."

Of late years, it is true, the advantages of assimilating writing to speech have been practically championed by a small minority of authors, who have published works in the Colloquial, notably novels. From among these, "*Tajo Takon*," by Ozaki Kōyō, may be singled out as likely to suit foreign readers, owing to the simplicity of its style and the circumstance that it deals with modern, yet thoroughly native, conditions. Tokutomi Roka's "*Omoi-de no Ki*" is another story much to be recommended. The "Autobiography" of the philosopher and educationist Fukuzawa Yukichi ("*Fuku-ō Jiden*") is an extremely interesting book of a different cast. Occasionally the newspapers and the "Transactions" of the Educational, Geographical, and other learned Societies reproduce a lecture exactly as taken down by the short-hand writer from the mouth of the lecturer, and the reports of the debates in the Imperial Diet are given verbatim in the "Official Gazette" (*Kwampō*). The more usual practice, however, is to dress everything up in the Written Style before it is allowed to appear in print.

¶ 9. A word as to the parts of speech in Japanese. Strictly speaking, there are but two, the verb and the noun. The particles, or "postpositions" and suffixes, which take the place of our prepositions, conjunctions, and conjugational terminations, were themselves originally fragments of nouns and verbs. The pronoun and the numeral are simply nouns. The true adjective (including the adverb) is a sort of neuter verb. But many words answering to our adjectives and adverbs are nouns in Japanese. There is no article.

Altogether our grammatical categories do not fit the Japanese language well. They have only been adhered to in this work in so far as they may serve as familiar landmarks.

¶ 10. In conclusion, the following warnings concerning errors into which European speakers of Japanese are apt to fall, may be found useful :—

Do not confound long and short vowels. (See ¶ 13.)

Do not use personal pronouns too freely. (See ¶ 71.)

Do not insert the postposition *no* between a true adjective and the noun to which it belongs. (See ¶ 208.)

Do not apply honorifics to yourself. For me to ask any one, for instance, to *shinjō* something to myself, or to *haiken* something belonging to myself, would be as if I should say : "Have the honour to give it to me," or "Have the honour to look at this thing belonging to me." As explained in Chap. XI, honorifics can only be applied to other people, while contrariwise humble terms must be used in speaking of oneself. I *shinjo* (lit. "respectfully lift up") something to you ; but I ask you to *kudasai* (lit. "condescend") something to me. I *haiken* (lit. "adoringly look at") something belonging to you ; but I ask you to *goran nasai* (lit. "august-glance deign") something belonging to me. (See ¶ 405.) If you hear beggars in the street shouting after you to *shinjo* a copper to them, it is only because, having learnt from experience that foreigners constantly misuse the honorifics, they think to ingratiate themselves and to be more easily understood by doing likewise. Were they addressing a Japanese, they would never dream of saying anything so rude and so absurd.

CHAPTER II.

Pronunciation and Letter-Changes.

PRONUNCIATION.

¶ 11. Japanese, when written phonetically with the Roman alphabet, according to the phonetic spelling sanctioned by general local usage, requires the same letters as English, with the exception of *l*, *q*, *v*, and *x*. The letter *c* occurs only in the combination *ch*, which is sounded nearly like English *ch* in "church," but a little more softly, as *cha*, "tea;" *chichi*, "milk."

N. B. The simplicity of Dr. Hepburn's system, which practically coincides with that recommended by the Royal Geographical Society for the transcription of hitherto unromanized languages, has brought about its general adoption in Japan not by Anglo-Saxons only, but by Frenchmen, Germans, and the Japanese themselves. Not a few spellers do, it is true, deviate on minor points, either from inadvertence or in order to satisfy their individual notions of phonetic perfection. Probably no language admits of being written phonetically with absolute precision; and the present writer, for one, gladly sacrifices some minute personal preferences for the sake of what is far more important in such a case,—unity of usage.

¶ 12. The vowels are sounded as in Spanish and Italian, but are always short, unless marked with the sign of long quantity. It is impossible to express the values of the Japanese vowels correctly in English; but, speaking approximately, we may say that

a resembles the *a* in "father," but is shorter.
e ,, ,, *e* ,, "men."
i ,, ,, *i* ,, "machine," but is shorter.
o ,, ,, *o* ,, "for" (not "four").
u ,, ,, *u* ,, "bush."
ō ,, ,, *o* ,, "bone," but is a purer *o*.
ū ,, ,, *oo* ,, "food."

¶ 13. Particular care must be taken to distinguish the short from the long vowels; for there are many words totally distinct in meaning, but differing, so far as pronunciation is concerned, merely in the quantity of their vowels, thus:

dozo,	"a mud godown;"*	*dōzo*,	"please."
koko,	"here;"	*kōkō*,	"filial piety."
sato,	"a village;"	*satō*,	"sugar."
toru,	"to take;"	*tōru*,	"to pass through."
tsuji,	"a cross-road;"	*tsūji*,	"an interpreter."
zutsu,	"[one, etc.] at a time;"	*zutsū*,	"a headache."

The only long vowels of common occurrence are *ō* and *ū*. Long *ā* hardly occurs, excepting in the interjections *ā! mā! nā!* and *sā!* and in the words *obāsan*, "an old lady," "grandmamma," and *okkāsan* (but also *okkasan*), "mamma." Long *ē* hardly occurs, excepting in the interjection *nē*. Long *i* does not occur, because replaced in writing by double *ii*, as in *yoroshii*, "good," though in reality the sound is that of *i* protracted.

¶ 14. When preceded by another vowel or by *n*, the vowels *e*, *i*, and *o* are pronounced *ye*, *yi*, and *wo* respectively. Thus *ue*, "above;" *kon-in*, "marriage;" and *shio*, "salt," are pronounced (and by some transliterators written) *uye*, *konyin*, *shiwo*.

* "Godown" is Far-Eastern English for a store-house or warehouse. The word apparently came to us through the Malay from the Tamil or Telugu.

¶ 15. *I* and *u* are often inaudible, or nearly so in the mouths of natives of Tōkyō after *f*, *h*, *k*, *s*, *sh*, and *ts*, as

futatsu,	"two,"	pronounced	*ftatsu*, or *ftats*,
hito,	"person,"	,,	*hto*.*
watakushi,	"I,"	,,	*watakshi*.
takusan,	"much," "many,"	,,	*takan*.
gozaimasu,	"there is,"	,,	*gozaimas*.
shita,	"below,"	,,	*shta*.
tsuki,	"the moon,"	,,	*tski*.

¶ 16. Initial *u* is silent, and the following *m* doubled in the pronunciation of the four words

uma,	"a horse,"	pronounced	*mma*.
umai,	"nice,"	,,	*mmai*.
umareru,	"to be born,"	,,	*mmareru*.
ume,	"a plum-tree,"	,,	*mme*.

¶ 17. The quiescent vowels are distinguished in this work by the sign of short quantity, as *hĭto*, *shĭta*, *takŭsan*, *ŭma*. But it should be noted that the Japanese themselves are not conscious of failing to pronounce the *i*'s and *u*'s in question, and that these letters often recover their proper power for the sake of clearness or emphasis. They count in prosody, and are sounded even in ordinary conversation by the natives of many provinces. That is why they are allowed to remain in the transliteration, most persons writing them without any diacritical mark.

¶ 18. The vowel *u*, when following *sh* or *j*, is often mispronounced as *i* by the Tōkyō people, thus:

teishi, for *teishu*, "a husband."

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* The *h* here has the sound of German *ch* in *ich*.

They are also apt to mispronounce *yu* as *i*, thus :

iki, for *yuki*, "snow ;" but this is distinctly vulgar.

¶ 19. Be very careful to discriminate final *e* from final *i*. Englishmen are often unintelligible owing to their confounding such words as

sake, "rice-beer," and *saki*, "front," "before."

take, "a bamboo ;" ,, *taki*, "a waterfall."

yume, "a dream ;" ,, *yumi*, "a bow."

¶ 20. The diphthongs *ae, ai, ao, au, ei, oi, ui*, call for no remark, each vowel retaining its own proper sound, as in Spanish or Italian. Englishmen and Germans must beware of mispronouncing *ei* as in "eiderdown" or German "klein." Japanese *ei* being simply *e*+*i*, the second syllable of such a word as *kirei*, "pretty," sounds nearly like the English word "ray" or the German "Reh," not at all like "rye." Be equally careful not to give to *au* (*a*+*u*) the peculiarly English sound of "awe ;" but pronounce, for instance, *kau*, "to buy," very nearly like English "cow." In the case of verbs, however, ending in *au*, such as *kau*, "to buy ;" *morau*, "to receive ;" *shĭtagau*, "to follow," it is optional to pronounce the letter *au* like a long *ō*. But this is more characteristic of western Japanese than of Tōkyō usage.

¶ 21. The Tōkyō people are apt to say *ai* for *ae*, and *oi* for *oe* ; thus *mai*, instead of *mae*, "before ;" *koi* (which means "love"), instead of *koe*, "voice." They also often contract *ai* into a long *ē*, as *naranē* for *naranai*, "it won't do." But this last is as bad as the dropping of the letter *h* by cockneys.

¶ 22. It is usual to write *iu* (rather than *yū*) in the case of the verb meaning "to say."

N.B. This is a concession to etymology, the other tenses being *itte*, *itta*, etc., with initial *i*.

It is usual to write *ou* rather than *ō* in the case of verbs like *omou*, "to think;" *sorou*, "to be in order."

N.B. This is done in order to show the original and theoretical conformity of these verbs to the general rule whereby the present tense must always end in *u*.

¶ 23. The consonants are pronounced approximately as in English, subject to the following remarks :—

F is a true labial as in German, not the English labio-dental; that is to say, it is formed by means of the lips alone, not, as our *f* is, by placing the upper teeth on the lower lip.

G never has the sound of *j*. At the beginning of a word it is pronounced hard, like the *g* in "give;" similarly in such reduplicated compounds as *geji-geji*, "a myriapod;" *goro-goro*, an onomatope for "purring." In the middle of a word it has the sound of English *ng* in "slangy." Thus *Kiga*, the name of a place near Miyanoshita, rhymes almost exactly with "singer." (Not with "finger," where the *ng* does double duty, first to render the sound of *ng*, and then the sound of *g* alone. The double sound is represented in Japanese by the combination *ng*, as *kin-gin*, "gold and silver," pronounced *king-gin*). Foreigners constantly err in pronouncing such words as *Kiga* like *Kinner* or else *Kigger*, instead of uttering the nasal sound of "slangy," "Bingham," etc.

N.B. In western Japan, *g* retains its hard pronunciation in all situations.

H is pronounced as in English, except before the vowel *i*, when it assumes nearly the sound of the German *ch* in *ich*. The syllable *hi* has, moreover, a tendency to pass into *shi* and even into simple *sh*, especially in the mouths of the vulgar of Tōkyō, who pronounce, for instance, the word *hige*, "beard," as *shige*, and *hĭto*, "person," as *shto*.

N final is pronounced half-way between a true *n* and the French nasal vowels. When (as happens chiefly in Chinese compounds) a syllable ending in *n* is followed by *a* or *u* in the next syllable, the *n* sounds very nearly like English *ng*, and a distinct hiatus is made before the vowel. Thus *gen-an* (almost *geng an*), "the draft of a document,"—quite different from *ge-nan*, which may equally well be written *genan*, "a man-servant." When the vowel next to *n* final is *e*, *i*, or *o*, a different method is resorted to (see ¶ 14).

R is the softest of English *r*'s, and is never rolled or gargled as in French and German. Some speakers pronounce it almost as if it were a *d*, especially before the vowel *i*.

S is always sharp as in "past," never assuming the soft or *z* sound heard in "misery."

¶ 24. *W* (pronounced exactly as in English) shows so strong a tendency to become obsolete after *k* and *g*, not only in Tōkyō, but in most parts of the country excepting the west, that it is optional to write, for instance, *kwashi* or *kashi*, "cake;" *Gwaimushō* or *Gaimushō*, "the Foreign Office." Even between two vowels, as in *omo(w)anai*, "I do not think;" *kama(w)anai*, "it does not matter," many natives of Tōkyō drop it. In the present work the *w* has been retained in all such cases, in order to conform to the usage of the dictionaries. Frenchmen, Germans, and other Continentals must beware of mispronouncing *w* as *v*.

Y is always a consonant. Thus the syllable *mya* in *myaku*, "the pulse," is pronounced as one syllable, like *mia* in the English word "amiable." Care must be taken not to confound the monosyllable *mya* with the dissyllable *miya* in such words as *miyako* (*mi-ya-ko*), "a capital city."

Z, when preceding the vowel *u*, has the sound of *dz*,

and is accordingly so written by many transliterators, as *midzu*, for *mizu*, "water." We write z in this work, rather than *dz*, somewhat against our personal preference, in order to conform to general usage. (Conf. second foot-note to p. 21.)

¶ 25. Double consonants must, as in Italian, be sharply distinguished from single ones, thus :

ana, "a hole;"	*anna*,	"such."
ichi, "one;"	*itchi* (for *ichi-chi*),	"union."
oto, "a sound;"	*otto*,	"a husband."

N. B. Though plenty of consonants are written double in English, few are pronounced so. Such words, however, as "boo*k*keeping," "u*nn*eighbourly," "mi*ss*ent," will serve to exemplify the peculiar insistence on the consonantal sound that is here spoken of.

Where, however, no confusion is liable to ensue, the natives of Tōkyō often pronounce as double a consonant which is properly single, thus :

ammari,	for	*amari*,	"too much."
minna,	,,	*mina*,	"all."
tokkuri,	,,	*tokuri*,	"a bottle."

This peculiarity, which seems to have originated in a desire for emphasis, is slightly vulgar.

N. B. Only the following consonants are liable to reduplication : *ch*(*tch*), *k*, *m*, *n*, *p*, *s*, *sh*(*ssh*), and *ts*(*tts*).

¶ 26. All Japanese words theoretically end either in a vowel or in the consonant *n*. But the fact of the occasional quiescence of *i* and *u* produces the impression that there are words ending in other consonants. Thus, the polite termination *masu* (e.g. in *arimasu*, "there is") mostly sounds like *mas*, excepting in the mouths of unusually careful or old-fashioned speakers. In no other case is the clipping of final vowels to be recommended.

ACCENT.

¶ 27. Generally speaking, the Japanese pronunciation both of vowels and of consonants is less broad and heavy than that current in most European languages, and especially in English. Particularly noticeable is the manner in which *ch*, *j*, *sh*, and *ts* are minced. Tones, like those of the Chinese, are entirely absent. Such tonic accent as may exist is slight and fluctuating; the rhetorical accent, too, is relatively slight. Students must, therefore, beware of importing into Japanese the vigorous and continually recurring stress by which, in English, German, and most European languages, one syllable in every polysyllabic word, and the chief words in every sentence, are singled out for special notice. Only occasionally, and for the most part among the lower classes, does the desire for exceptional emphasis cause a word or syllable to be emphasised in a peculiarly declamatory manner. Then the strength of the entire body seems to be concentrated on the production, on the laborious squeezing out, of the word in question.

N. B. The old native philologists knew nothing of tonic accent, and some European investigators have denied its existence, while others have asserted it in confident, but mutually contradictory, terms. Dictionaries do not mark it, it has no influence on prosody, it varies from province to province, and inhabitants of the same province contradict, not only each other, but themselves in their usage and in the explanations which they give concerning it.

The researches of Dr. Edwards, the only scientifically trained investigator who has written on the subject, seem to establish the following points of Tōkyō usage: –

I. Words and series of words are entirely devoid of stress if all their

syllables are short, or all are long, e.g. *kono katana* (all short syllables), "this sword;" *kō iu ningyō* (all long*), "a doll of this kind."

II. A long vowel among short ones bears a slight accentual stress, e.g. *mōshimasŭ*, "I say;" *waka-dánna*, "the son of the master of the house;" *arimashō*, "there is perhaps."

III. Diphthongs are treated like long vowels, e.g. *Éikoku*, "England;" *akái*, "red."

IV. So is any syllable wherein a vowel is followed by more than one consonant, e.g. *akíndo*, "a merchant."

V. So is any syllable terminating in *n*, as *kabán*, "a portmanteau."

VI. When two vowels do not form a diphthong, the second generally receives a slight accent, e.g. *miéru*, "to appear."

VII. As a rider to Rule I, a short vowel is sometimes "weakened." This weakening still further shortens it, and, by contrast, gives a slight accent to its neighbour. Examples are *kăkáru*, "to hang;" *kŏkóro*, "the heart." As shown in these instances, *a* and *o* undergo this weakening chiefly when occurring in the first of two similar syllables. *E* is never weakened. In the case of *i* and *u*, the weakening may be of two kinds, either slight or extreme. *Kĭtá*, "came;" *inŭ*, "dog;" *utá*, "song," are instances of weakening so slight as merely to place a little accent on the next syllable. When the weakening is extreme, the *i* or *u* in question becomes almost or quite inaudible. These are the very numerous cases mentioned in ¶ 15, and printed *ĭ* and *ŭ* throughout this book, as *shĭte*, "done;" *gozaimasŭ*, "is," etc. In such a case as *arimasŭ ka* (pronounced *arimâska*), "is there?" the inaudibility of the *ŭ* causes an accent to fall on the preceding *a*, in obedience to Rule IV.

VIII. Some speakers use a slight tonic accent to distinguish pairs of words that are spelt alike in *Kana* or Roman. Thus *áme*, "rain," but *amé*, a kind of sweetmeat; *háshi*, "chopsticks," but *hashí*, "bridge" (or *háshi*, with both syllables slightly emphasised, but equal); *kíru*, "to cut," but *kirú*, "to wear." Other speakers either make no such distinction at all, or make it in other ways.

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* In Dr. Edwards' terminology, reduplicated consonants, as *tt*, *kk*, etc., are called long. *Ng*, sounding as it does like a reduplicated nasal *g*, naturally belongs to this category. A "long syllable" therefore signifies in this context one containing either a long vowel or a reduplicated consonant. *Iu* = *yū*; see ¶ 22.

Sum total:—The tonic accent is very slight, variable even within the narrow limits of the city of Tōkyō, and altogether of scant importance. The tendency of all Europeans, excepting Frenchmen, is to accentuate Japanese too strongly. New-comers cannot do better than endeavour to acquire a light, even, tripping enunciation, not only of individual words, but of whole sentences. The effect produced in English by emphasising particular words is either obtained in Japanese by turning the sentence some other way, or (much more frequently) it is not sought for at all.

LETTER-CHANGES.

¶ 28. *Nigori*, lit. "muddling," is the name given by the Japanese to the substitution of sonant consonants for surds.

N. B. In contradistinction to the sonant letters (*d*, *g*, *z*, etc.), the surd letters (*t*, *k*, *s*, etc.) are said to be *sumi*, i.e. "clear." The two categories together are termed *sei-daku* by the native grammarians, *sei* being the Chinese word for "clear," and *daku* for "muddled."

The consonants affected change as follows:—

Surds.			*Sonants.*
ch, *sh*		into	*j*.*
f, *h*	(anciently probably *p*)	,,	*b*.
k		,,	*g*.
s, *ts*		,,	*z*.†
t		,,	*d*.

* In western Japan, where the rules and analogies of the ancient language have been more faithfully preserved than in the present capital, the *nigori* of *ch* is pronounced like English *j*, and the *nigori* of *sh* like the softer French *j*; thus *fuji*, "the wistaria" (hard), but *Fuji*, "Fusiyama" (soft). The Tōkyō pronunciation ignores this delicate distinction, and has English *j* (but just a trifle softer) for both alike.

† In the western provinces (following ancient usage), the *nigori* of *s* is *z*, while the *nigori* of *ts* is *dz*; thus *mizu*, "not seeing," but *midzu*, "water." In Tōkyō these two sounds are confounded, both being alike pronounced as *dz*. Conf. the end of ¶ 24, pages 17–18.

The broad law governing the use of the *nigori* is that the initial surd (*ch, sh, f, h, k, s, ts,* or *t*) of an independent word—especially of a noun—changes into the corresponding sonant (*j, b, g, z,* or *d*) when the word is used as the second member of a compound. The law affects, not native words only, but likewise those borrowed from the Chinese. Thus:

From *ryōri*, "cookery," and **ch***aya*, "a tea-house," is formed *ryōri*-**j***aya*, "an eating-house."

From **sh***ima*, "an island," repeated, is formed *shima*-**j***ima*, "various islands."

From *yane*, "a roof," and **f***une*, "a vessel," is formed *yane*-**b***une*, "a house-boat."

From *hi*, "fire," and **h***achi*, "a pot," is formed *hi*-**b***achi*, "a brazier."

From the "indefinite forms" of the verbs *kiru*, "to wear," and **k***aeru*, "to change," is formed *ki*-**g***ae*, "a change of clothes."

From *kaku*, "an angle," and **s***atō*, "sugar," is formed *kaku*-**z***atō*, "loaf-sugar."

From *tsŭki*, "moon," "month," and **s***ue*, "end," is formed *tsŭki*-**z***ue*, "the end of the month."

From *kwan*, a Chinese word signifying a "jar" or "gallipot,"* and the indefinite form of the verb **ts***umeru*, "to pack," is formed *kwan*-**z***ume*, "tinned (provisions)," "canned things."

* Sir Ernest Satow suggests that this word *kwan*, though fitted by Japanese ingenuity with a suitable Chinese ideograph (罐), may, after all, be nothing but the English word "can" itself, whose meaning it serves to convey.

From *ōrai*, "a thoroughfare," and the indefinite form of the verb **t***omeru*, "to stop" (trans.), is formed *ōrai*-**d***ome*, "no thoroughfare."

N. B. Nigori'ed syllables are not limited to compounds. *Kā***z***e*, "wind;" *a***b***ura*, "oil," and numerous others offer examples of the occurrence of the *nigori* in the middle of a simple word. The *nigori* is also found at the beginning of many simple words in modern Colloquial, but it may then almost always be traced to the action of phonetic decay. Thus **d***e*, "by," is from Classical *nite*; **d***ore?* "which?" is from Classical *i***d**(*z*)*ure*; and so on. Many other words with initial *nigori* come from the Chinese, such as **d***ozō*, "a godown;" **g***o*, "august;" **z***ashiki*, "a room," etc.

¶ 29. A rider to the above law is that *f* and *h* in Chinese compounds sometimes change, not into *b*, but into *p*. This is called the *han-nigori*, or "half-muddling." Thus, to take somewhat high-flown instances,

From *jun*, "to accord," and **f***ū*, "wind," we have *jum*-**p***ū*, "a fair wind."

From *ten*, "heaven," and **h***en*, "change," we have *tem*-**p***en*, "a sign in the heavens."

N. B. The monosyllables *jun* and *fū* are scarcely ever used alone in Japanese in the senses here given. For the change of *n* to *m* in *jun* and *ten*, see ¶ 32.

¶ 30. In some words of native origin, the Tōkyō people, led by the same love of reduplication which makes them say *minna* for *mina*, "all;" *tokkuri* for *tokuri*, "a bottle," etc. (see ¶ 25), turn the letter *h*, which could not well be doubled, into what commends itself to them as the nearest approach to *hh*, viz. *pp*; thus:

yappari, for *yahari*, "also."
yoppodo, „ *yohodo*, "a lot," "very."

N. B. Perhaps it might be more correct to view this phenomenon

as a relic of the old pronunciation of *h* as *p*. Conf. ¶ 28, near end of p. 21, small type in middle of column.

¶ 31. The law regulating the use of the *nigori* is by no means an absolute one, euphony and sometimes the varying caprice of individuals deciding in each case whether the change shall or shall not be made. Thus *ō*, "great," and *saka*, "a hill," compounded to form the name of a large town in Central Japan, may be pronounced either *Ōzaka* or *Ōsaka* (never *Osárkur*, as Englishmen are apt to say). *F* and *h*, however, always change either into *b* or into *p*, if the first member of the compound ends in a nasal consonant. Thus it would be inadmissible to say *jum-fū* for *jum-pū*.

It is considered ugly to have many *nigori*'ed letters in one word. For instance, as *kaze*, "wind," already has the *nigori*'ed letter z, it will, when combined with *kami*, "above," make *kaza-kami*, "windward," not *kaza-gami*, which would sound awkward and thick. Observe, too, that no *nigori*'ed letter is ever doubled.

¶ 32. As shown by the examples of *jum-pū* and *ten-pen*, *n* changes to *m* before a labial. To give another instance: "*tem-mon-gaku*," "astronomy;" from *ten*, "heaven;" *mon*, "markings *or* letters" (not used alone); and *gaku*, "science."—*N* or *m* is sometimes inserted corruptly by careless speakers, as *o shamberi* for *o shaberi*, "a chatter-box;" *yon-jū* for *yo-jū* (better *shi-jū*), "forty." They make up for this by dropping *n* where it should be retained, saying, for instance, *daiko* instead of *daikon*, "a radish."

¶ 33. Less important than the *nigori* affecting initial consonants, is a change which affects the final vowels in certain native Japanese words of one syllable and two

syllables. In this class of words, *e* final is often strengthened to *a* in the first member of a compound,* thus :

From *kaze*, "wind," and *kami*, "above," we have *kaza-kami*, "windward."

From *te*, "the hand," and *motsu*, "to hold," we have *tamotsu*, "to keep."

From *ue*, "top," and the indefinite form of *kiru*, "to put on, "to wear," we have *uwa-gi*, "an over-coat."

As an irregular member of the same class may be mentioned *shira* for *shiro*, the stem of the adjective *shiroi*, "white," in such compounds as

shira-giku, "a white chrysanthemum." (*Kiku*="chrysanthemum.")

shira-ga, "white hair." (*Ga* here stands for *ke*, "hair," —an anomalous change.)

¶ 34. All the Japanese consonants do not admit of being sounded before all the five Japanese vowels. *F* only occurs before the vowel *u*, the other four vowels taking *h* instead. *S* is replaced by *sh*, and *z* by *j*, before the vowel *i*. *T* is replaced by *ch*, and *d* by *j*, before the vowel *i*; *t* is replaced by *ts*, and *d* by *z*, before the vowel *u*. *W* occurs only before the vowel *a*; *y* only before the vowels *a*, *o*, and *u*. The sole exceptions, according to the orthography adopted in this work, are those offered by the postpositions *wo* and *ye*. Compare, however, ¶ 14.

N. B. The phenomena mentioned in this paragraph seem to be of comparatively modern growth, though they can be traced back some three centuries. The archaic form of the language probably possessed *f* (or rather *p*), *s*, and *t*, but no *b*, *h*, *sh*, *j*, *ch*, *ts*, or (*d*)*z*.

* Strictly speaking, it is *a* which is weakened into *e*, a study of the older language showing that the forms in *a* are almost certainly the original ones. We state the rule as in the text simply for the sake of practical convenience.

To the practical student the peculiarity above noted is interesting only in so far as it affects the conjugation of verbs. He is therefore referred to Chapter VIII, ¶ 235 *et seq.* It may, however, be worth while to instance in passing the strange alterations introduced into borrowed European words by this inability of the Japanese to pronounce certain consonants before certain vowels, by their further inability to pronounce combinations of consonants or any final consonant except *n*, and by the absence from their language of some of the commonest European sounds, such as *l* and *v*. Hence such metamorphoses as *kara*, "collar;" *ramune*, "lemonade;" *shatsu*, "shirt;" *wanishi*, "varnish." Such cases as *penki* and *risurin*, for "paint" and "glycerine," are abnormal. Sometimes a foreign word has two Japanese representatives, one moulded on the spelling, the other on the pronunciation, as *biiru* or *biya*, "beer"

¶ 35. Finally certain contractions are brought about by euphony and the desire for speedy elocution. Such are *ip-pun* for *ichi fun*, "one minute;" *jis-sō*, for *jū sō*, "ten vessels." For these the student is referred to the Chapter on Numerals, ¶ 153, as it is in the case of the numerals that these contractions most frequently occur, and that it is most necessary to commit them to memory.

CHAPTER III.

The Noun.

NUMBER AND GENDER.

¶ 36. The noun is indeclinable, distinctions of number and gender being left to be gathered from the context, and case relations being, as in English, indicated by separate words, which are, however, "postpositions," not prepositions. Thus

	Ŭma	*ni*	*noru*
lit.	horse	in	ride

may mean, according to circumstances, to ride on one horse or on several horses, on one mare or on several mares.

	Hito	*ga*	*kimashŭta*
lit.	person	(*nominative particle*)	has-come

may mean either that one person has come, or that several people have come. Similarly the word *yama* may designate one mountain or many mountains, it being properly rather a kind of collective noun, like the German "das Gebirg."

¶ 37. In the rare cases in which it is indispensable to mention the sex of an animal, this can be done by the use of the prefixes *o*, "male," and *me*, "female," the resulting compound being sometimes slightly modified by euphony. Thus:

ushi, "any bovine animal."
o-ushi, "a bull," "an ox."
me-ushi, "a cow."
ŭma, "any equine animal."

omma, "a horse."
memma, "a mare."
tori, "a bird," "a fowl."
ondori, "a cock."
mendori, "a hen."

The words *otoko*, "man," and *osu*, "male;" *onna*, "woman," and *mesu*, "female," subserve the same purpose, thus:

ko, "a child;" *otoko no ko* (man 's child), "a boy:" *onna no ko* (woman 's child), "a girl."

inu, "any canine animal;" *osu no inu*, *inu no osu*, "a dog:" *mesu no inu*, *inu no mesu*, "a bitch."

Such a phrase as

Osu desŭ ka, mesu desŭ ka ? (Male is ? female is ?) "Is it a male or a female?"

may mean "Is it a horse or a mare?" "Is it a gander or a goose?" "Is it a he or a she-ass?" etc., etc., according to circumstances. The words *osu* and *mesu* are never applied to human beings, whereas the words *otoko* and *onna* are applied indifferently to human beings and to other living creatures.

¶ 38. In some rare cases, chiefly the names of the degrees of relationship, the sexes are distinguished by the use of different words, thus:

chichi, "father;"	*haha*, "mother."
otottsan, "papa;"	*okkāsan*, "mamma."
ojiisan, "grandpapa," "an old gentleman;"	*obāsan*, "grandmamma," "an old lady."
oji, "uncle;"	*oba*, "aunt."

ani, "elder brother;" *ane*, "elder sister."
otōto, "younger brother;" *imōto*, "younger sister."

¶ 39. What we call the singular number is occasionally indicated by the use of the word *hĭtotsu* or *ichi*, "one," thus:

hako hĭtotsu, "one box."
ichi-nen, "one year."

¶ 40. The idea of plurality, universality, or variety is occasionally indicated by doubling the word, thus:

hō-bō, "everywhere;" from *hō*, "a side."
iro-iro, "all sorts;" from *iro*, "a sort" (properly "a colour").
kuni-guni, "various countries;" from *kuni*, "a country."
tokoro-dokoro, "many places," "here and there;" from *tokoro*, "a place."

As exemplified in these words, the second member of such compounds almost always takes the *nigori*, when it begins with a consonant capable of so doing.

¶ 41. Another method of expressing plurality is by agglutinating certain particles, viz. *gata*, *tachi*, *shu* (often pronounced *shi*), *domo*, and *ra*, to the end of the word, thus:

okŭsama-gata, "ladies" from *okŭsama*, "a lady," "my lady."
shikwan-tachi, "officials;" ,, *shikwan*, "an official."
onna-shu, "women;" ,, *onna*, "a woman."
onna-domo, "women;" ,, *onna*, "a woman."
kuruma-ya-ra, "jinrikĭsha-men;" from "*kuruma-ya*, "a jinrikĭsha-man."

The order in which the foregoing particles and examples are given is that of a gradually decreasing politeness. There is, indeed, no great difference between *gata* and *tachi*, but

both are certainly more polite than the three that follow them. *Onna-shu* may be used in speaking of the female attendants of another; *onna-domo* is better in speaking of the female attendants in one's own household. The suffix *ra* is decidedly familiar.

¶ 42. Numerous as are the above particles, the idea of plurality is not always very clearly expressed even by their help. Thus, whereas *ko* may mean "children" as well as "child," the ostensibly plural form *ko-domo* may mean "child" as well as "children." In this particular instance, but scarcely in any other, we may, in order to get an undoubted plural, superadd one suffix to another, and say *ko-domo-ra* or *ko-domo-shu*, "children."

¶ 43. We may also (chiefly in vocables borrowed from the Chinese) prefix certain words in order to obtain a sort of plural; thus:

ban-koku, "all countries," "international;" from *ban*, "ten thousand," and *koku*, "a country."

sho-kun, "gentlemen;" from *sho*, "all," and *kun*, "prince," "Mr."

su-nen, "many years;" from *sū*, "number," and *nen*, "a year."

N.B. None of the Chinese words here given—*ban*, *koku*, *sho*, etc.,—can be used alone, but occur only in compounds. Observe the shortening of *sū* to *su*,—not obligatory, but usual.

¶ 44. But though the ways of indicating sex and number are thus various, it cannot be sufficiently borne in mind that they are all more or less exceptional, and are scarcely found except in a limited number of cases which usage has sanctioned. Distinctions of sex and even of number are not dwelt on at every moment by the Japanese, as they are by the European, mind.

COMPOUND NOUNS.

¶ 45. Compound nouns are very numerous, and can be formed at will. They generally consist either of two nouns, or of a noun preceded or followed by the stem of an adjective (conf. ¶ 183), or by the "indefinite form" (see ¶ 221 and ¶ 241) of a verb. As the indefinite forms of verbs are themselves constantly used as nouns, two such forms may combine to constitute a compound noun. The following are specimens of the various sorts of compound nouns :—

furo-ba, "a bath-room," from *furo*, "a bath," and *ba* (used only in compounds), "a place."

te-bukuro, "gloves ; from *te*, "the hand," and *fūkuro*, "a bag."

Seimei-hoken-kwaisha, "a life insurance company" (three Chinese words, each itself really a compound).

kuro-megane, "black goggles ;" from *kuroi*, "black," and *megane*, "spectacles." (*Megane* is itself a compound of *me*, "eye," and *kane*, "metal.")

tō-megane, "a telescope ;" from *tōi*, "far," and *megane*, "spectacles."

me-kura, "a blind person," lit. "eye-dark ;" from *me*, "the eye," and *kurai*, "dark."

kai-mono, "a purchase," "shopping ;" from *kau*, "to buy," and *mono*, "a thing."

kake-mono, "a hanging scroll," from *kakeru*, "to hang" (trans.), and *mono*, "a thing."

yake-do, "a burn ;" from *yakeru*, "to burn" (intrans.), and *to* (for *tokoro*), "a place."

ki-chigai, "a lunatic ;" from *ki*, "spirit," and *chigau*, "to differ," "to be wrong."

mono-oki, "an out-house;" from *mono*, "a thing," and *oku*, "to put."

te-nugui, "a towel;" from *te*, "the hand," and *nuguu*, "to wipe."

haki-dame, "a dust heap;" from *haku*, "to sweep," and *tameru*, "to collect together" (trans.)

hĭki-dashi, "a drawer;" from *hĭku*, "to pull," and *dasu*, "to take out."

make-oshimi, "unwillingness to acknowledge oneself beaten" (e. g. the fox in the fable, who said that "the grapes were sour"); from *makeru*, "to be defeated," and *oshimu*, "to regret."

N. B. Observe the tendency of the second member of the compound to take the *nigori* (Conf. ¶ 28).

¶ 46. The forms indicating gender and some of those indicating number are really compounds, as may be seen by reference to ¶ 37 and ¶ 43. So are the augmentatives formed by prefixing *ō*, the root of *ōkii*, "big," and the diminutives formed by prefixing *ko*, "child" (very rarely *o*, "small"), thus:

baka,	"a fool;"	*ō-baka*,	"a great fool."
ishi,	"a stone;"	*ko-ishi*,	"a pebble."
nezumi,	"a rat;"	*ō-nezumi*,	"a large rat;"
		ko-nezumi,	"a small rat," "a mouse."

N. B. The names of the young of animals are formed by means of *ko*, either by prefixing it as a particle, or by using it as a separate word, thus:

lit. *inu no ko*, or *ko-inu*, (dog 's child, child-dog) "a puppy."

lit. *mukade no ko*, (centipede 's child) "a young centipede."

Usage evinces certain preferences in this matter. Thus, though *inu no ko* and *ko-inu* are indifferently employed to signify "puppy," one cannot call the young of the centipede *ko-mukade*. It is obligatory to say *mukade no ko*.

¶ 47. In all the examples of compounds hitherto quoted, one of the two members is subordinated to the other. Sometimes, however, the two members of the compound are co-ordinated, thus :

tsŭki-hi, "months (and) days."

sō-moku, "herbs (and) trees." (This is a Chinese compound, the component parts of which are not used alone.)

But though they are closely joined in pronunciation, there would be no harm in considering these as separate words, and in so writing them, especially if they are native Japanese terms, thus :

ani otōto, "elder brother (and) younger brother," i.e. "brothers."

ane imōto, "elder sister (and) younger sister," i.e. "sisters."

umi kawa, "(the) sea (and the) rivers."

tsŭki hi hoshi, "(the) moon, sun, (and) stars,"

Co-ordinated compounds are sometimes obtained by abbreviation, after the manner of the following :

Ei-Bei, "England and America," from *Ei-koku*, "England," and *Bei-koku*, "America," by dropping the second half of each.

sak-kon, lit. "yesterday and to-day," "recently," from *saku-jitsu*, "yesterday," and *kon-nichi*, "to-day."

This occurs only in words taken from the Chinese language, which esteems nothing so much as brevity.

N. B. The order of such compounds cannot be reversed. *Bei-Ei* or *kon-saku* would not be understood.

¶ 48. Such co-ordination sometimes assumes a peculiar form, which has been aptly named "the synthesis of contradictories," because from two terms of opposite signification there results a third abstract term giving the mean of the two, thus :

en-kin, "far-near," i.e. "distance."
kan-dan, "cold-heat," i.e. "temperature."
nan-nyo, "man-woman," i.e. "sex."
sei-sui, "prosperity-decline," i.e. "the ups and downs," "the fortunes," of a family, kingdom, &c.

The above are Chinese vocables. As pure Japanese examples, though not nouns, we may take

aru-nashi, "is-isn't," i.e. "(the question of) the existence of a thing."
yoshi-ashi, "good-bad," i.e. "degree of excellence," "quality."

The use of these convenient expressions, which is borrowed from Chinese grammar, is chiefly confined to persons of education.

¶ 49. The student should note the difference in construction between genuine native compounds and those derived from the Chinese, when one member of the compound is a verb governing the other. In genuine Japanese compounds the verb comes last, as in English, thus :

hara-kiri, lit. "belly-cutting," the old form of legalised suicide.

yama-nobori, "mountain-climbing."

In Chinese compounds, on the contrary, the verb comes first. Take, for instance, the elegant Chinese synonyms for *hara-kiri* and *yama-nobori*, which are preferred by cultured speakers, viz.

sep-puku, from *setsu*, "to cut," and *fūku*, "belly."
to-zan „ *tō* (here *to*), "to ascend," and *san* (*zan*), "mountain."

N. B. Hyphens need not be used so freely as we, for etymological purposes, have here done. A hyphen is, however, indispensable between the two members of such compounds as *gan-an*, "the draft of a document," where a final *n* is followed by an initial vowel. (Conf. ¶ 23, p. 17 under the heading of *N.*)

Quite a number of compounds are hybrid, that is, partly native, partly Chinese, as *omote-mon*, "a front gate"; *Nihon-bashi*, "Japan bridge" (the name of a bridge in Tōkyō), where *mon* and *Nihon* are Chinese, the other half of each Japanese.

COMPOSITION A GREAT FACTOR IN WORD-BUILDING.

¶ 50. The student interested in etymology will gradually discover that almost all long Japanese words and many short ones are really compounds, though their composite origin has often been forgotten even by the Japanese themselves. Thus *michi*, "a road," is from *mi*, an honorific prefix, and *chi*, the original word for "road." *Mikado*, "the Imperial Court," hence "the Emperor," is from the same *mi*, and *kado*, "a gate" (compare the "Sublime Porte" of Turkey).* *Kagami*, "a mirror," is from *kage*, "shadow,"

* Sir Ernest Satow prefers to derive *mikado* from the archaic *mika*, "great," and *to* (*nigori*'ed to *do*), "place."

"reflection," and *miru*, "to see." Place-names are almost always compounds which can be easily resolved into their constituent elements, as *Yoko-hama*, "cross strand;" *E-do* (Yedo), "inlet door;" *Ara-kawa*, "rough river;" *Ō-shima*, "big island;" *Fuji-san*, "Fuji mountain," "Fujiyama" (the etymology of *Fuji* is obscure, but probably the name is of Aino origin); *Miya*[1]*-no*[2]*-shita*,[3] "below[3] of[2] Shintō-shrine[1]," i.e. "beneath the shrine;" *E*[1]*-no*[2]*-shima*[3], "island[3] of[2] inlet[1]." Similarly in the case of surnames, most of which are of geographical origin, being borrowed from the names of the localities where the persons who first assumed them resided, thus *Ko-bayashi*, "small forest;" *I*[1]*-no-*[2]*ue*[3], "above[3] of[2] (the) well[1]; *Ta*[1]*-naka*[2], "among[2] (the) rice-fields[1];" *Yama-da*, "mountain rice-field," etc. Men's personal names, answering to our Christian names, are also nearly always compounds. Unfortunately few of these personal names can be translated, founded, as they are, on allusions to texts in the Chinese Classics, to feudal functions now obsolete, to cyclical signs, and to other recondite matters. Such names as *Ta-rō*, "big male," i.e. "eldest son;" *Ji-rō*, "second (lit. next) son;" *Saburō* (for *San-rō*), "third son," etc., are sufficiently clear.

N. B. For women's personal names, see ¶ 418.

All Chinese words of more than one character are compounds, e.g. *chawan*, "a tea-cup," from *cha*, "tea," and *wan*, "a bowl;" *sendō*, "a boatman,"—properly "the master of a junk,"—from *sen*, "junk," "vessel," and *tō* (*nigori*'ed to *dō*), "head," "chief;" *Tōkyō* from *tō*, "east," and *kyō*, "capital city," etc., etc.

¶ 51. As shown in the foregoing examples of *michi*, "road," and *Mikado*, "Emperor," honorific prefixes sometimes enter

into the actual formation of words. Generally, however, they are felt to be distinct entities, and are therefore written separately, as

o cha, lit. "honourable tea," i.e. "tea."
go mottomo, lit. "augustly right," i.e. "you are quite right."
o mi ashi, lit. "honourable august feet," i.e. "your feet."

For more detailed information concerning the honorifics, which form so important and all-pervading an element of Japanese speech, see Chapter XI.

VARIOUS KINDS OF NOUNS.

¶ 52. Abstract nouns, expressing degree as well as quality, are often derived from adjective stems by agglutinating the syllable *sa*, thus :

atsŭsa, "heat," "the degree of heat."
omoshirosa, "fun," "interest," "the degree of fun."
samusa, "cold," "the degree of cold."
shirosa, "whiteness," "the degree of whiteness."

A tinge or trace of a quality, hence sometimes the actual quality itself, and even the object possessing the quality, may be denoted by the termination *mi* agglutinated to an adjective stem, thus :

akami, "a tinge of red."
omoshiromi, "(a certain amount of) fun."
shiromi, "a tinge of white," "the white of an egg."

Amami ga usū (Sweetness (*nom.*) thin) *gozaimasŭ.* (is.) } "It isn't quite sweet enough."

¶ 53. These nouns in *sa* and *mi* must be distinguished from the periphrasis formed by means of an adjective or verb and the word *koto*, "(an abstract) thing," "a fact," "an act," "a state," as

atsui koto, "heat," "the fact of being hot."

kitanai koto, "dirtiness," "the fact that something is dirty."

shiroi koto, "whiteness," "the fact that something is white."

machigatta koto, "a mistake," "the fact that some one has made a mistake."
lit. mistook thing

shimpo suru koto, "progress" (the noun); also "to progress" (the verb).
lit. progress makes thing

on wo shiranai koto, "ingratitude."
lit. kindness (*accus. particle*) ignores thing

In speaking of the blade of a fine sword, one might say:

Sono kissaki no surudoi koto,
Its point 's sharp state,
sono yaki no uruwashii koto,
its tempering's beautiful state,
hito-me mite mo sugu samusa
one-eye seeing even, at-once coldness
wo oboeru kurai da.
(*accus.*) feel amount is.

"So sharp is its point, so fine its edge, that the merest glance at it gives you a shiver."

These periphrases in *koto* are often used exclamatorily, especially by female speakers, thus:

Atsui koto! "Oh! how hot it is!"
Kusai koto! "Oh! what a horrid smell!"

¶ 54. Parallel to the abstract nouns in *koto*, are concrete nouns in *mono*. While *koto* denotes "a thing of the mind," "a fact," "an act," *mono* almost always denotes a tangible, material thing or person, thus:

dekimono, } "a bad place," "an abscess."
lit. coming-out thing }

kūsai mono, "a smelly thing."
shiroi mono, "a white thing."
shōjiki-mono, "an honest fellow."

This distinction between *koto*, "an abstract thing," and *mono*, "a material thing," must be clearly kept in mind, if the student would avoid constant misapprehension. Thus *onaji mono* means "the same thing," "the identical article," whereas *onaji koto* means "the same sort of thing,"—the quality, pattern, etc., being the same, but the actual article a different one. For *mono wo* at the end of a sentence, see ¶ 287.

Mono no, or *to wa iu mono no*, has a curious use, whose origin is unknown, but which may most easily be parsed by assuming *no* to stand for *nagara*, "while," "whereas:"—

Rikutsu de wa kō iu mono
Theory by indeed, thus say thing
no, jissai wa yohodo
whereas, practice as-for, very
muzukashii.
difficult (*is*).
} "That is all very fine in theory, but it is mighty hard in practice."

Baka da to wa iu mono
Fool is that indeed say thing
no, sukoshi no yō ni
while, little 's business in
wa ma ni aimasu.
indeed, space to conforms.
} "Fool as he is, he is capable of making himself useful in minor matters."

¶ 55. The names of shops are denoted by the termination *ya*, "house," as:

hon-ya, "a book-store;" from *hon*, "a book."
niku-ya, "a butcher's shop;" from *niku*, "flesh."
pan-ya, "a bakery," from *pan*, "bread."

Kame-ya, lit. "tortoise house" (or, as we might say, "At the Sign of the Tortoise"), the name of several well-known shops in Tōkyō.

Owing to the general Japanese habit of naming persons after places, such words as the above come to denote, not only the "book-store," the "butcher's shop," and the "bakery," but by extension the "bookseller," the "butcher," and the "baker" themselves. Sometimes indeed the person only, and not the place, is thus designated, as :

kuruma-ya, "a jinrikisha-man."
shimbun-ya, "a newspaper man."

¶ 56. Names of trees and plants often terminate in *ki*, "tree," or in its *nigori*'ed form *gi*, thus :

hagi, "the lespedeza."
mugi, "wheat, "barley."
sugi, "the cryptomeria."
susŭki, "the eulalia" (a kind of tall grass).
tsubaki, "the camellia-tree."
yanagi, "the willow-tree."

Names of rivers end in *kawa* (generally *nigori*'ed to *gawa*), "river;" names of stretches of sea in *nada*; those of islands in *shima* (often *nigori*'ed to *jima*); those of mountains in *yama* or *san* (*zan*), thus :

Ōkawa, lit. "Great River."
Sumida-gawa, "the River Sumida."
Bungo-nada, the stretch of sea near the province of Bungo, separating the islands of Kyūshū and Shikoku.
Kojima, lit. "Small Island," a name common to several islands off the Japanese coast.
Ogasawara-jima, "the Bonin Islands;" named after their discoverer, Ogasawara.

Asama-yama, Asama."	"Mount	*Bandai-san,* Bandai."	"Mount

¶ 57. The nouns *aida,* "interval;" *hazu,* "necessity;" *toki,* "time;" and *tokoro,* "place," often assume grammatical functions perplexing to the beginner. *Aida* comes to correspond to our conjunction "while," *hazu* to our verbs "ought" or "should," *toki* to our conjunction "when," thus:

Sō suru aida. So do interval.	"While we were doing so."
Mō kuru hazu da. Already comes necessity is.	"He ought to be here by this time."
Areba, jiki ni kiku If-there-were, immediately hear *hazu da ga,—mada sō iu* necessity is although, still such *koto wo kikimasen.* fact (*accus.*) (*I*)hear not.	"If anything of that kind had happened, I should have heard of it.

N. B. Observe the suppressed negative which *hazu* almost always implies. Observe, too, that *hazu* is often strengthened by a preceding *beki,* "should," "ought," thus: *Areba, jiki ni kiku-beki hazu da ga,* etc. (Conf. ¶ 178 and ¶ 192.)

Nochi ni, yō no nai toki, Afterwards, business's is-not time, *hanashimashō.* (*I*)will-probably-speak.	"I will tell you about it later, when I am at leisure."

Toki ni at the beginning of a sentence is a sort of expletive corresponding more or less to our "by the way."

¶ 58. More difficult than any of the above are the uses of *tokoro,* which, from the original concrete sense of "place," has come to be used in various abstract meanings. Sometimes, like *koto,* it assumes the signification of "a thing of the mind," "a matter," "a subject," "a quality," as in the following example:

Kyūkin no tokoro wa, tsŭki ni
Wage 's matter as-for, month in,
jū-go-en tsukawashimashō.
fifteen-dollars (*I*) will-probably-give.

"Coming now to the matter of wages, I may say that I will give you fifteen dollars a month."

A good instance of *tokoro*, as equivalent to our suffix "....ness" used to form abstract substantives, occurs at the end of ¶ 280.

In the middle of a sentence, *tokoro*, especially when followed by *ye*, is apt to assume the force of some such conjunction as "while," "whereupon," "when," "just as," thus :

Chōdo deru tokoro ye, kyaku
Exactly go-out when, guest
ga mieta.
(*nom.*) appeared.

"A visitor came just as I was going out."

Tokoro ga implies opposition, thus :

Ima-jibun irasshtta tokoro ga,
Now-time deigned-to-go even-if,
o rusu deshō.
honourably absent will-probably-be.

"Even if you do go now, you are not likely to find him at home."

Similarly at the beginning of a sentence, *tokoro de* means "thereupon" or "and so," while *tokoro ga* means "nevertheless," "still," "all the same," sometimes "it occurs to me that." Another grammatical use of *tokoro* is that in which it corresponds to some extent to the relative pronouns of European languages, as explained in ¶ 86.

Tokoro is often, in familiar talk, *nigori*'ed to *dokoro*, and then expresses an almost scornfully strong degree of affirmation. For instance, a male visitor hazards the remark that his hostess's baby is old enough to creep along the floor. The fond mother, indignant at having her offspring's powers rated so low, retorts :

Hau dokoro ja nai ; yoku arukimasŭ.
Creep place isn't ; well (*he*) walks.
"It is no case of creeping, I can assure you. Why ! he walks beautifully."

Similarly :

Yomeru dokoro ka ? kōshaku mo dekimasŭ.
Able-to-read place ? explanation even forthcomes.
"Able to read, indeed ! Why ! he can explain what he reads."

¶ 59. Many nouns are simply the indefinite forms of verbs used substantively, somewhat like our English nouns in ". . . . ing," such as "the beginning," which is properly a part of the verb "to begin." Here are a few examples :

akinai,	"trade ;"	from	*akinau,*	"to trade."
hori,	"a canal ;"	,,	*horu,*	"to excavate."
tatami,	"a mat ;"	,,	*tatamu,*	"to pile up."
tsure,	"companions ;"	,,	*tsureru,*	"to take with one."
warai,	"laughter ;"	,,	*warau,*	"to laugh."
yorokobi,	"joy ;"	,,	*yorokobu,*	"to rejoice."

NOUNS USED AS ADJECTIVES.

¶ 60. The Japanese parts of speech do not exactly coincide with ours (see ¶ 9), and nouns are much more extensively used in this language than in English. We shall see in the next chapter that the so-called pronouns are really nouns. True adjectives also are scarce, and are frequently replaced by nouns, just as in English we say "a *gold* chain," "a *sugar*-plum," "the *Paris* fashions," "a thing *of beauty*." The chief ways in which a noun may do duty for an adjective are :

¶ 61. I. As first member of a compound, thus :

Amerika-jin, lit. "America person," i.e. "an American."
doro-ashi, „ "mud feet," „ "muddy feet."
Nihon-go, „ "Japan words," „ "the Japanese language."

¶ 62. II. Followed by the postposition *no*, "of," -the order of the words, it should be noted, being the reverse of that followed in English, thus :

atari[1] *no*[2] *keishoku*,[3] lit. "scenery[3] of[2] neighbourhood[1], i.e. "the surrounding scenery."

kinjo no tōbutsu-ya, lit. "Chinese-thing-shop of vicinity," i.e. "a neighbouring general shop."

mukashi no hito, lit. "people of antiquity," i.e. "the ancients."

¶ 63. III. Followed by the word *na* (see ¶ 197), thus :

baka[1] *na*[2] *yatsu*[3], "a foolish[1] (being[2]) fellow[3]."
chōhō na kikai, "a convenient machine."
heta na e-kaki, "an unskilful painter."
jozu na e-kaki, "a skilful painter."
kirei na musume, "a pretty girl."
odayaka na nami, "a calm sea" (lit. "calm waves").

Some of these words—*kirei*, for instance,—are so constantly used as adjectives, that their proper sense as nouns tends to pass out of remembrance. In the cases where it is preserved, the word takes *no* after it when it is used as a noun, and *na* when it is used as an adjective, thus :

heta[1] *no*[2] *naga*[3]*-dangi*[4], "the long[3] speech[4] of[2] an unskilful[1] (speaker)," a proverb signifying that bad speakers are apt to say more than the occasion requires.

heta[1] *na*[2] *isha*[3] *sama*[4], lit. "unskilful[1] being[2] physician[3] Mr[4]," i.e. "an unskilful doctor." (*Jōzu* 上手 corresponds

almost literally to the English "a good hand at," and *heta* 下手 to "a bad hand at.")

N. B. Conf. also ¶ 197.

NOUNS USED AS ADVERBS.

¶ 64. When followed by the postposition *ni*, "in," or *de*, "by," nouns such as those above instanced often correspond to European adverbs, thus :

baka ni, "foolishly."

gwaikoku ni or *de*, "abroad." (*gwaikoku*="outer countries," i.e. "foreign countries.")

jozu ni, "skilfully."

Sometimes they are taken adverbially, even though no postposition be suffixed, thus :

konnichi, "this day," or "to-day."
mukashi, "antiquity," „ "anciently," "formerly."

For nouns used as postpositions, see ¶ 141 *et seq.*

CHAPTER IV.

The Pronoun.

PERSONAL PRONOUNS.

¶ 65. The Japanese words corresponding to the personal pronouns of European languages are simply nouns whose original significations are quite clear, and which are still often used with those significations. Except for the sake of convenience to foreign students, it would not be necessary to discuss them apart from nouns in general. They belong to the category of such descriptive expressions as "your humble servant," "your ladyship," "His Majesty." Self-depreciatory terms are naturally preferred in speaking of oneself (1st. person), and complimentary terms in speaking to other people (2nd. person), also sometimes in speaking *of* other people (3rd. person).

¶ 66. The most usual equivalent for "I" is *watakŭshi*, lit. "selfishness." The vulgar often contract it to *watashi* and *washi*. Other nouns now current in the same sense are *boku*, "servant," which is much affected by young men in familiarly addressing each other; *sessha*, "the awkward person;" *shōsei*, "junior." *Ore* is a very vulgar corruption of *ware*, which is the commonest word for "I" in the Written Language. *Orā*, which may often be heard from the mouths of coolies, stands for *ore wa*.

¶ 67. The following equivalents for "you" are all in common use:—*anata*, a contraction of *ano kata*, "that side," "beyond" (which meaning is still retained in poetry, as

kumo no anata, "beyond the clouds"). *Anata* is a polite expression; with the addition of *sama*, "Mr.," "Mrs.," "Miss," "Lord," "Lady," it is supremely polite. *Omae*, lit. "honourably in front," was formerly polite, but is now only used in addressing inferiors, such as coolies, one's own servants, one's own children, etc. *Omae san* (*san* is short for *sama*) stands half-way between *anata* and *omae* in politeness. It is much used by women. *Sensei*, "senior," is used chiefly in addressing men or women of learning. *Danna san*, "Mr. Master," is used by a servant in addressing his master, and by inferiors generally. *Kimi*, "prince," is chiefly used by young men in addressing each other familiarly. Besides the above may be mentioned *Heika*, lit. "beneath the steps of the throne," i.e. "Your Majesty;"

N. B. Reverence naturally restrains loyal subjects from addressing the throne itself:—they raise their eyes no higher than the ground below the steps leading up to it.

Kakka "beneath the council-chamber," i.e. "Your Excellency;" *sono hō*, "that side," the equivalent for "you" employed in the law-courts by legal officers; *kĭsama*, an insulting term used in addressing an inferior with whom one is angry.

N. B. Etymologically *kĭ-sama* means "exalted Sir;" but, like many other words, it has fallen from its former high estate.

The word *temae*, lit. "before the hand," is remarkable; for it may be used either as a very humble and therefore polite equivalent for "I," or as an insulting equivalent for "you." In the sense of "you," it formerly had the honorific *o* prefixed. The rude use of it came in through the dropping of the honorific.

¶ 68. *Sensei*, *Danna san*, *Heika*, and *Kakka* are as appropriate for the third person ("he" or "she"), when speaking

politely, as for the second. *Anata* may also occasionally be heard in that sense. Much in use also for "he" and "she" are *ano hĭto*, "that person," more politely, *ano o kata*, lit. "that honourable side;" *ano otoko*, "that man;" *ano onna*, "that woman;" *ano ojiisan*, "that old gentleman;" *ano obāsɪn*, "that old lady," etc. *Mukō*, lit. "the opposite side," i.e. "the other party," not infrequently represents "he," "she," or "they." *Are*, "that," is also sometimes used for "he" or "she," but it is not at all polite, and more often refers to things, i.e. it means "it." The vague English "you" or "one," which corresponds to French "on" and German "man," has no equivalent in Japanese. Thus, "to clap one's hands" is simply *te wo tataku*, lit. "hands (accus.) clap." "You can't tell" (meaning "one has no means of knowing") is simply *shiremasen*, which might equally well stand for "I can't tell."

N. B. The word *hito* has been adduced by some as an equivalent of the French impersonal "on." But it is not really so, as it always retains its proper sense of "person," "people," especially "other people."

¶ 69. Like other nouns—indeed more frequently than other nouns—the so-called personal pronouns may take the plural suffixes mentioned on page 29. The following forms are sanctioned by usage:

watakushi-domo	"we."	*anata-gata*	"you."
boku-ra		*omae-[san-]gata*	
sessha-domo		*omae-[san-]tachi*	
sessha-ra		*sensei-gata*	
oira (for *ore-ra*, very vulgar)		*danna-shu*	
		danna-gata	
ano hĭto-tachi	"they."	*kimi-tachi*	
ano o kata-gata		*kĭsama-tachi*	
are-ra (rude)		*temae-t(a)chi-ra*	

N. B. Observe, however, that *watakŭshi-domo* is often used for the singular, it being slightly humbler than *watakŭshi*. *Oira*, too, may be heard in the singular, the line between singular and plural, as already noticed in ¶ 44, being less sharply drawn in Japanese than in European languages. Note, moreover, that the Japanese never use their words for "we," as we sometimes do ours, to signify "you and I." They only use them to signify "other people and I," or rather "I and my fellows." "We," in the sense of "you and I," may be expressed by such a phrase as *anata to watakŭshi to*; but more often the meaning is approximately rendered in some other idiomatic way by employing an honorific. See, for instance, ¶ 445, No. 115, and ¶ 449, No. 16.

¶ 70. Like other nouns, the so-called personal pronouns may be followed by postpositions. Thus, just as they say

ano ko no oya, (that child of parent,) "the parent of that child,"

so also do they say

watakŭshi no oya, (I of parent,) "the parent of me," *i.e.* "my parent,"

omae no oya, "the parent of you," i.e. "your parent" (in addressing an inferior); *ano hĭto no oya*, "the parent of that person," i.e. "his (*or* her) parent;" etc.

Just as they say

Sono ko wo hidoi me ni awasemashĭta, (That child (accus.) harsh eyes to caused-to-meet,) i.e. "He treated that child very badly,"

so also may one say

Watakŭshi wo hidoi me ni awasemashĭta. "He treated me very badly."

There is, therefore, no such thing as a declension of pronouns or any special set of possessive pronouns.

¶ 71. The chief thing to remember in connection with the Japanese nouns answering to our personal pronouns is the

extremely rare use that is made of them. Except in cases of special emphasis or antithesis, the information concerning persons which is in European languages conveyed by means of pronouns, is left to be gathered from the context. Thus the single word *kaerimashíta* will mean "I have come back," or "he, she or they have come back," according to the previous drift of the conversation.

Kore kara furo wo tsŭkaimashō, { i.e. "Will now take
This from, bath (accus.) will-use, { a bath."

naturally means "*I* will now take my bath;" for it is almost a matter of course that, in such personal things, each individual can speak only for himself. I can only eat my own dinner, probably love only my own country, and work only to support my own wife and children. To be, therefore, for ever reiterating and harping on the words "I," "me," "my," "you," "he," etc., seems to Japanese ears absurd and tedious tautology. A Japanese will often discourse for half-an-hour without using a single personal pronoun. The perpetual recurrence of *watakŭshi* and *anata* is one of the surest signs of a clumsy foreign speaker, who translates his own idiom into Japanese, instead of thinking impersonally as the Japanese do. These remarks will lead the intelligent student to observe that most of the examples scattered throughout the present work are susceptible of being variously rendered. Where, for instance, we have put "I," it would often be equally correct to insert "he," "she," or "they," in its stead. The use of "you," that is, of the second person, in English generally necessitates some change in the Japanese phrase, especially if an equal or superior be addressed. This point will be elucidated in the Chapter on Honorifics, ¶ 392 *et seq.*, a chapter which the student would do well to read through in connection

with what has here been said on the subject of personal pronouns.

REFLEXIVE PRONOUNS.

¶ 72. The word "self" may be expressed by *jibun* (less often by *jishin*), commonly followed by the postposition *de*, thus:

watakŭshi jibun, *watakushi jishin*, } "myself."

omae jibun, (not honorific), *go jibun* (honorific), } "yourself."

N. B. The above occur only when the idea of "self" has to be emphasised. (Conf. ¶ 71, also ¶ 324.)

Another word for "self" is *onore*, which is also used as an insulting equivalent for "you."

Waga, a Classical form whose proper meaning is "my," may still sometimes be heard in the sense of "my own," "our own," "one's own," thus:

waga kuni, "my country," "one's country," "*la patrie*." But its use is chiefly confined to set speeches and lectures. So is that of the phrase *waga hai*, "we," more lit. "my fellows."

DEMONSTRATIVE, INTERROGATIVE, AND INDEFINITE PRONOUNS AND ADVERBS.

¶ 73. The demonstrative, interrogative, and indefinite pronouns, being marked by certain correspondences of sound and formation, may be best studied by means of the table which we give on the next page. The adverbs derived from the same roots are also given there, so that the learner may embrace all the kindred forms in one glance. He should note that Japanese, like Latin, distinguishes a nearer "that" (*sore*, Latin "iste") from a further "that"

¶ 74. DEMONSTRATIVE AND INTERROGATIVE PRONOUNS AND ADVERBS.

kore,	this. (Subst.)	*sore,*	that (near).(Subst.)	*are,*	that (far). (Subst.)	*dore ?*	which? (Subst.)
kono,	this. (Adj.)	*sono,*	that (near).(Adj.)	*ano,*	that (far). (Adj.)	*dono ?*	which? (Adj.)
kō,	thus, like this.	*sō,*	like that.	*ā,*	like that.	*dō ?*	how ?
konna, kō iu,	this kind of, such as this.	*sonna, sō iu,*	that kind of, such as that.	*anna, ā iu,*	that kind of, such as that.	*donna ? dō iu*	what kind of? what like?
koko, kochi(ra),	here.	*soko, sochi(ra),*	there.	*asŭko, achi(ra),*	there.	*doko ? dochi(ra)?*	where?
kokoera,	hereabouts.	*sokoera,*	thereabouts (near).	*asŭkoera,*	thereabouts (far).	*dokoera ?*	whereabouts?
konata,	hither.	*sonata,*	you (rare).	*anata,*	you.	*donata ?*	who? (polite)

dare ?	who?	*ikura ?* or *ika hodo ?*	how much?		
nani ?	what?	*ikani ?* ,, *ikaga ?*	how?		
		iku(tsu) ? ,, *iku-mai ?* etc.	how many? (See ¶ 157 *et seq.*)	*itsu ?*	when?

INDEFINITE PRONOUNS AND ADVERBS.

dore-ka,	one or other, some one (thing).	*dare ka*	somebody (or other).	*nani ka,*	something (or other).	*dōka,*	somehow (or other), would that! please.
dore mo,	any one (thing).	*dare mo,*	everybody.	*na(n)ni mo,*	anything.	*dōmo,*	somehow (or other), really.
dore de mo,	either one, any one.	*dare de mo,*	anybody, everybody.	*nan de mo,*	anything, everything.	*dō de mo,*	anyhow.
		MORE POLITELY:		*nanzo,*	something.	*dōzo,*	would that! please.
itsu ka,	some time (or other).	*donata ka.*					
itsu mo,	any time, always.	*donata mo.*					
itsu de mo,	any time whatever, always.	*donata de mo.*					
ikura ka,	a certain amount.	*ikutsu mo,*	any number.				
ikura mo,	any amount.	*ikutsu de mo,*	any number whatever.				
ikura de mo,	any amount whatever.						

doko ka,	somewhere (or other).
doko mo,	everywhere.
doko de mo,	anywhere.
Or	
dochi(ra) ka. *dochi(ra)mo.* *dochi(ra) de mo.*	Also used for *dore ka*, *dore mo*, *dore de mo*, when only two are spoken of.

N. B. *Are* and *ano* are sometimes replaced by their Classical equivalents *kare* and *kano*.

(*are*, Latin "ille"), the former being used of things not very distant and of things connected with the person spoken to, while the latter is applied to things which are distant or have relation to the person spoken *of*. He must note furthermore that Japanese, like French, distinguishes substantive forms of these pronouns from adjective forms, e.g. *kore*, "celui-ci," but *kono*, "ce."

¶ 75. Here are a few examples of the use of the substantive forms *kore*, "this;" *sore*, "that" (near); *are*, "that" (far); *dore* ? "which?" *dare* ? or more politely *donata* ? "who?"; *nani* ? "what?"—

Kore wa omoshiroi. (This as-for, amusing.) { i.e. "As for this, it is amusing," *or more briefly*, "This is fun."

Sore wa, nan desŭ ? (That as-for, what is (*it*)?) { "What is that (which you have in your hand, etc.)?"

Are wa, dare no uchi desŭ ? (That as-for, who of house is(*it*)?) { "Whose is that house (over there)?"

Dore ni shimashō ? (Which to shall-do?) { "Which shall I take?"

Nani wo suru ? (What (*accus.*) do?) { "What are you doing?" (Said to an inferior. The polite equivalent would be *Nani nasaru ?*)

Dare ga kimashĭta ? (Who (*nom.*) has-come?) { "Who has come?" (*Donata ga mairaremashĭta ?* would be more polite.)

¶ 76. Here are some examples of the adjective forms *kono*, "this;" *sono*, "that" (near); *ano*, "that" (far); *dono* ? "which?" and of the forms in *na* and *iu* :—

Kono nedan.	"This price."
Konna nedan.	"This sort of price."
Sono mama.	"That way;" "as it is."
Sonna koto. / *Sō iu koto.*	"That sort of thing."
Ano takai yama.	"That high mountain (over there)."

Anna tohōmonai kake-ne. { "Such an extravagant overcharge as that."
That-like outrageous overcharge.

(Said in speaking to a third party. In addressing the shopkeeper who was guilty of the overcharge, one would say *sonna*, not *anna*, because *sonna* corresponds to the second person, *anna* to the third.)

Dono tsumori de ? } "With what intention?"
What intention by?

Dō iu tsumori de ? } "With what kind of intention?"
How say intention by?

¶ 77. What we have here, for the sake of convenience, termed adjective forms, are not adjectives properly so called. *Kono* was originally two words, viz. *ko*, "this" (substantive), and *no*, "of," so that *kono* meant "of this." Similarly in the case of *sono*, *ano*, and *dono ?*, which meant respectively "of that" (nearer) or "of him," "of that" (further) or "of him," and "of which?" They still preserve this their ancient sense in certain contexts, as :

sono tame, "(for the) sake of that."
sono oya, "his (or her) parent."

Similarly, *kono nedan*, translated above by "this price," may also mean on an occasion "the price of this."

Konna, "such," is a contraction of *kono yō na*, lit. "this manner being," i.e. "being in this way," "being thus." Similarly *sonna* is from *sono yō na*, *anna* from *ano yo na*, and *donna ?* from *dono yō na ?* *Kō iu*, "such," means literally "thus (they) say," i.e. "people call it thus." *Sō iu*, *ā iu*, and *dō iu ?* have a similar etymology.

¶ 78. Before words of Chinese origin, the adjective pronouns "this" and "that" are often expressed by the syllable *tō* (當), a Chinese vocable properly signifying "the one in question," "the actual one," as :

tō-nin, "the person in question," "this (*or* that) person."

tō-getsu no sue, } "the end of the month."
this-month of end.

Some of the adverbs given in the paradigm on page 52 will be found exemplified in Chapter X, ¶ 368.

¶ 79. The indefinite pronouns are formed from the interrogative pronouns by the addition of the interrogative particle *ka*, of the postpositions *mo* and *de mo*, "even," and of the emphatic particle *zo*. Thus *dare*[1] *de*[2] *mo*[3], "anybody," "everybody," is literally "even[3] by[2] whom?[1]" Here are a few examples of the use of the indefinite pronouns:

Omocha ya nani ka. "Toys or something."

(The words *ya nani ka* here have the same vague meaningless application that "or something" often has in Colloquial English.)

Mata donata ka miemashita. (Polite) } "Somebody else has come," *or*
,, *dare* ,, *mieta.* (Familiar) } "Other guests have arrived."
Again somebody has-appeared.

Nan de mo yoroshii kara, } "Anything will do. Just give us something or other which it will take no trouble to get ready."
Anything (*is*)good because,
nani ka te-garui mono wo } (Said, for instance, by a hungry traveller arriving late at a hotel.)
something-or-other easy thing (*accus.*)
dashite kudasai.
putting-forth condescend.

Dochira ga yoroshū gozaimashō? } "Which (of the two) do you think will be best?"
Which (*nom.*) good will-probably-be?

Sore wa, dochira de mo yoroshii. } "Oh! (*sore wa*) either will do quite well."
That as-for, either (*is*)good.

Donata ka o ide ni }
Somebody-or-other honourable exit to
natte orimasu ka? } "Has some one arrived?"
having-become is ?

Ie, donata mo o ide ni natte orimasen. "No, no one has arrived."
(More lit. "Everybody has *un-arrived*."—Conf. ¶ 433.)

Nan[1] *no*[2] *seiwa*[3] *de*[4] *mo*[5] *shĭte*[6] *kuremasŭ*[7], lit. help[3] of[2] everything.[1,4,5] Gives[7] doing[6] "He will help you in every way."

Dare[1] *mo*[2] *sō*[3] *iimasŭ*[4]. "Everybody[1,2] says[4] so[3]."

RELATIVE PRONOUNS.

¶ 80. The Japanese language has neither relative pronouns nor relative words of any sort. Their absence is generally made good by the use of a construction in which the verb is prefixed to the noun attributively, just as an adjective might be. Thus the Japanese not only say "a good man," "a bad man," etc.; but they say "a comes man," "a goes man," "the went man," instead of "a man who comes," "a man who goes," "the man who went." This is illustrated in the following examples:—

Kuru hĭto. Comes person. "The person who comes." (*Or* "The people who come.")

Kĭta hĭto. Came person. "The person who came." (*Or* "The people who came.")

Kinō kita hĭto. Yesterday came person. "The person (*or* persons) who came yesterday."

Ano yama no zetchō That mountain's summit *ni hacte iru ōki na* on, growing is large *matsu.* pine. "The large pine-tree which grows on the top of that mountain over there."

Shinakŭcha naran As-for-not-doing, is-not *koto desŭ.* (Conf. ¶ 348) thing (*it*)is. "It is a thing which it won't do not to do, *i.e.* "It is a thing which must be done."

¶ 81. As shown in the foregoing examples, the English relative and verb are represented in Japanese by a verb alone, which is used participially, or, as it is more usual to say in Japanese grammar, *attributively*, prefixed to the noun. In English this construction is allowable only in the case of participles, as "the *shipwrecked* sailors," "the *shrieking* women and children." In Japanese it is the actual tense-forms of the verb that are thus employed. Properly speaking, all the tenses of the indicative mood are capable of being thus used attributively in relative constructions. In the Book Language they are all constantly so used. But the Colloquial exhibits a strong tendency to limit this way of speaking to the "certain past" and the "certain present or future," the merely "probable" tenses (e.g. *koyo*, *kitarō*) being rarely if ever now heard in such contexts, save in a few special idioms, such as :

Narō koto nara. (Will-probably-be fact if(-*it*)-is) } "If possible." (Conf. ¶ 348.)

Arō hazu wa nai. (*There*-)will-probably-be necessity as-for, is-not. } "There ought not to be."

Observe that as the Japanese language, generally speaking, abhors the use of the passive, the verbs employed in relative sentences are almost always neuter or active ones, thus :

Nansen ni aimashita suifu-ra. Shipwreck to, met sailors. } "The shipwrecked sailors."

Haruka oki ni mieru fune. Afar, offing in, appears vessel. } "The vessel that is to be seen far away at sea."

Hepburn sensei no koshiraeta jiten. Hepburn senior 's (*he*)prepared dictionary } "The dictionary which was compiled by Dr. Hepburn," *i.e.* "Dr. Hepburn's dictionary."

Otokichi to iu annai no mono. } "The guide called Oto-
Lit. "the guide (*annai no mono*, i.e. person of guidance), of whom people say (*iu*) that (*to*) he is Otokichi." } kichi," *or* "Otokichi the guide."

Arashi to iu mono. } "What is called a typhoon,"
Lit. "the thing (*mono*) of which people say (*iu*) that (*to*) it is a typhoon (*arashi*.)" } *i.e. simply*, "a typhoon."

Amerika to iu kuni. } "The country people call America," *i.e. simply*, "America."

N. B. This impersonal but active construction with *to iu* and other synonymous verbs, corresponding to the English passive, must be thoroughly mastered, as it is constantly in the mouths of the people. It is often used for making general assertions, such as

"Dogs are faithful creatures," *or* "The dog is a faithful creature."	*Inu to iu mono wa, chūgi no aru mono desŭ.*

Lit. As-for (*wa*) the thing (*mono*) of which people say (*iu*) that (*to*) it is a dog (*inu*), it is (*desŭ*) a thing (*mono*) which is (*aru*) of (*no*) faithfulness (*chūgi*). Here our single word "dog" or "dogs" is rendered by the five words *inu to iu mono wa*.

¶ 82. This use of the active where a European would expect the passive sometimes causes an appearance of ambiguity. Thus *shiranu hĭto* may signify either "a person who does not know" or "a person who is not known (to me)," i.e. "a person whom I do not know." But as a rule the context sufficiently indicates which way the phrase should be taken. For instance, *yonde*[1] *shimatta*[2] *hon*[3] cannot possibly mean "the book which has finished reading," as such a collocation of words would have no sense. It can only mean "the book[3] which (I, they, etc.) have finished[2] reading[1]." *Sumau*[2] *tochi*[1] cannot mean "the locality[2] which resides." It must mean "the locality[2] in which (so-and-so) resides." The following are similar instances :

Tōchaku shĭta toki. (Arrival did time.) { "The time when (I, they, etc.) arrived."

Wakaranai koto. (Understand-not thing.) { "Something which I don't understand."

Te ni motteru mono. (Hand in is-holding thing.) { "That which he is holding in his hand.

¶ 83. The example just given of *sumau tochi*, signifying "the locality *in which* so and so resides," exemplifies a remarkable Japanese idiom according to which the preposition that frequently accompanies an English relative pronoun is always omitted, thus :

Toji no furuku natta hon. (Binding of old has-become book.) { "A book *of which* the binding has become old."

Sore[1] *wa*,[2] *anata*[3] *ga*[4] *saku-nen*[5] *o*[6] *tomari*[7] *nasttа*[8] *yadoya*[9] *desŭ*[10] *ka*[11] ? { "Is[10] that[1] the hotel[9] *in which* you[3] staid[6,7,8] (lit. honourably *o*, deigned *nasttа*, to stay, *tomari*) last year[5] ? "

Ie ; watakŭshi wa tomarimasen (No ; me as-for stay-not
ga—, *saku-nen tomodachi ga* whereas— last-year friend (*nom.*)
tomarimashĭte, *taisō ni ki ni* having-staid, greatly spirit to
irimashĭta yadoya desŭ. entered hotel is.) { "No, *I* did not stay there ; but (*ga*) it is the hotel *in which* a friend of mine staid last year, and *with which* he was much pleased."

Dono yama kara kono (Which mountain from, this
hen no meibutsu neighbourhood 's famous-production
no suishō wa demasŭ ka ? 's crystals as-for, issue ?) { "From which of these mountains come the crystals, *for which* this locality is noted ? "

Watakŭshi	*ga*	*Yokohama*	*no*	}	"He is a servant *whom* I got by applying to the Grand Hotel at Yokohama, and *for whose* good behaviour the hotel-keeper is guarantee."
I	(*nom.*)	Yokohama	's		
ni-jū ban	*ye*	*tanomimashĭtara,*			
twenty number	to	when-had-applied,			
achira	*kara*	*uke-atte*			
there	from	guaranteeing			
yokoshimashĭta	"*boy*"	*desŭ.*			
sent	boy	is.			

N. B. The English word "boy" has been largely adopted by the Europeanised Japanese in the sense of "servant." We have even heard *onna no boy* (!) used to signify a "maid-servant."

Closely similar are such cases as *warui rikutsu*, signifying not "a bad reason," but "the reason *why* (so-and-so) is bad."

¶ 84. The terseness of the Japanese expression as compared with ours should not occasion any insuperable difficulty to the careful student. After all, we use a somewhat similar idiom in English when we speak of "a shaving-brush," meaning "a brush *with which* a man helps himself to shave;" of "a smoking-room," meaning "a room *in which* people smoke;" of "a stepping-stone," meaning "a stone *on which* one may step," &c., &c.

¶ 85. Several "whos" or "whiches" are often attached in English to the same noun. In such cases the Japanese language uses the gerund (in set speeches the indefinite form) for the verbs of every clause, excepting that immediately preceding the noun qualified (see ¶ 278 *et seq.* and ¶ 422 *et seq.*). An instance of this construction is given in the example on the foregoing page, where *tomarimashĭte* is a gerund and *irimashĭta* a past tense, both qualifying the word *yadoya*. But this idiom—the referring of several relative clauses to a single noun—is not a favourite one in Colloquial Japanese. The example at the top of this page shows, in the case of the word *tanomimashĭtara*, the

avoidance of such a construction. Indeed a great number of relative phrases—even single phrases—are turned in some other way. For instance :

Mune[1] *no*[2] *waruku*[3] *naru*[4] *hanashi*[5], "A story *which* it makes one feel sick to listen to;" lit. "chest[1] 's[2] bad[3] becoming[4] story[5]."

Sono meishi no kata, "The gentleman *who* left that card," lit. "the gentleman of that card."

Musŭme[1] *ga*[2] *hĭtori*[3] *atte*[4], *O Haru*[5] *to*[6] *moshimasŭ*[7], "He has one daughter *whose* name is O Haru," lit. "Daughter[1] one-person[3] being,[4] (people) say[7] that[6] (she is) O Haru[5]."

Kesa[1] *no*[2] *yōsu*[3] *de*[4] *wa*[5], *furu*[6] *ka*[7] *to*[8] *omottara*[9], *sukkari*[10] *haremashĭta*[11], i.e. "The weather, *which* looked like rain this morning, has cleared up beautifully;" more lit. "By[4] appearance[3] of[2] this-morning[1], when-(I) had-thought[9] that[8] will-(it) rain ?[6,7], quite[10] (it) has-cleared[11]."

¶ 86. The words *tokoro no*, lit. "of place," are sometimes used by the educated classes in relative phrases as a sort of substitude for the relative pronouns "who," "which," and "that." But these words really add nothing to the sense, and only encumber the construction. They owe their origin to the slavish imitation of a Chinese idiom. Thus :

Kuru tokoro no hĭto,	for *Kuru hĭto*.	For translation see p. 56.
Kinō kita tokoro no hĭto,	,, *Kino kita hĭto*.	
Shinakŭcha naran tokoro no koto desŭ,	,, *Shinakŭcha naran koto desŭ*.	

N. B. The student is recommended to compare the Japanese and English texts of any of the longer pieces given in Part II of this work. Such comparison, carefully carried out, will teach him better than anything else the manner in which Japanese thought moves under circumstances which, in our European idiom, demand the employment of relative pronouns or other relative words. The subject is important enough to reward any amount of trouble taken on its behalf.

CHAPTER V.

The Postposition.

THE POSTPOSITION PROPER.

¶ 87. Japanese postpositions correspond for the most part to English prepositions, serving like them to indicate those relations of words which Latin, German, and other Aryan languages of the older type denote by the use of case-inflections.

There are two kinds of postpositions, viz. postpositions proper and quasi-postpositions (¶ 141 *et seq.*).

The postpositions proper, with their most usual significations, are as follows :

DE.

¶ 88. *De* has two widely different uses. One is to render the sense of "by," whence also "with," "by means of," less often "in." This its first acceptation offers no difficulty. In its second acceptation, *de* seems at first sight to mean nothing at all, and thus puzzles the foreign student who is desirous of accounting for its presence in the sentence. *De* is here etymologically a corruption of *nite*, itself the gerund of an obsolete substantive verb. Its proper sense is therefore "being." But in most contexts this *de* has sunk so completely to the level of a mere grammatical particle as not to need translating into English. It is a moot point whether what was originally one word has branched out into these two significations, or whether two words

originally distinct have coalesced into a single particle. Here are a few examples of *de* meaning "by," "with," "in:"

Nawa[1] *de*[2] *shibaru*[3]. "To tie[3] by means of[2] a rope[1]."
Hasami[1] *de*[2] *kiru*[3]. "To cut[3] with[2] scissors[1]."

Inu wo kŭsari de (Dog (*accus.*), chain by,) *tsunaide oke!* (fastening put!) — "Chain up the dog!" (*Said to a coolie.*)

Kore de gaman nasai! (This with, patience deign!) — "Please be contented with this."

Kono kawa de, ai ga (This river in, trout(*nom.*)) *tsuremasŭ ka?* (are-catchable?) — "Are there any trout to be caught in this stream?"

Kono mono wa, (This thing as-for,) *Nihon-go de nan to* (Japan-language by, what that) *mōshimasŭ ka?* (say?) — "What is this called in Japanese?" (*More lit.* "As for this thing, in Japanese, what do people say that it is?")

It will be gathered from these examples that *de* has its first signification ("by," "with," "in") chiefly when construed with transitive verbs.

De has its second signification, i.e. it properly means "being," in such cases as the following:—

Ima no kuruma-ya wa, (Now 's jinrikisha-man as-far,) *dajaku de yaku ni* (indolent being, usefulness to) *tatanai.* (stands-not.) — "My present jinrikisha-man is no good,—he is so indolent." (*More lit.* "The present jinrikisha-man, being indolent, is of no use.")

Yoppodo beppin de (Very extra-quality being) *aru.* (Said, e.g. of a singing-girl.) (is.) — "She is an uncommonly pretty girl." (*More lit.* "She is being a very extra-quality.")

San-ji han de gozaimasŭ. { "It is (being) half-past
Three-hours half being is. } three."

The first of these phrases illustrates a construction with what are called "quasi-adjectives," which will be touched on again in ¶ 200, and exemplified in ¶ 201 (examples 9 and 10). The second and third phrases are much more important, showing, as they do, the most usual manner of expressing our verb "to be," viz. by means of *de aru, de arimasŭ, de gozaimasŭ* (see also ¶ 341 *et seq.*). *De aru* is commonly contracted to *da*, *de gozaimasŭ* to *desŭ*, less often and somewhat vulgarly to *de gozansŭ, de gesŭ*, or *de gasŭ*; similarly in the other tenses, for instance *datta* for *de atta, deshĭta* for *de gozaimashĭta*, and so on (see also ¶¶ 233, 270, 343, and 344). The foregoing examples would therefore generally become *Yoppodo beppin da, San-ji han desŭ*. The following is a very common phrase illustrating this idiom:

Sayō de gozaimasŭ. (Polite) }
Sō desŭ. (Familiar) } "That is so," *i.e.* "Yes."

¶ 89. It happens not infrequently that *de*, in both its acceptations, is strengthened by means of the postposition *wa*, especially in phrases expressing interrogation, negation, or something disagreeable. *De wa*, in familiar talk, is apt to be contracted into *ja*. Thus:

Yoppodo beppin de
Very extra-quality being
wa nai ka?
is-not ?
} "Isn't she very pretty?" (Or, *Yoppodo beppin ja nai ka?*)

Kore de wa, ōki ni
This by indeed greatly
komarimasŭ.
am-in-a-quandary.
} "I am greatly bothered by this." (Or, *Kore ja ōki ni komarimasŭ.*)

¶ 90. When the substantive verb has a qualifying word or phrase along with it after *de*, the noun followed by *de* often corresponds to an English nominative,—not that *de* has any nominative force properly so called, but because the word which we treat as a nominative is conceived of by the Japanese as the means whereby, or the place in which, the action or state denoted by the verb occurs, for instance,

Mizu de takŭsan.
Cold-water by,(*it will be*)plenty.
"Cold water will do perfectly well." (*i.e.* "You need not trouble to bring hot water as well.")

N. B. The Japanese sentence should, properly speaking, have *desŭ*, "it is," stuck on to the end of it; but, as will be further illustrated in ¶ 429, the final verb is often omitted when no ambiguity is likely to ensue.

Hĭtotsu de yoroshiĭ.
One by is-good.
(More politely, *Hĭtotsu de yoroshiū gozaimasŭ.*)
"One will be enough."

Seifu de o
Government by, honourable
kai-age ni narimashĭta.
purchase to has-become.
"The Government has bought it," *or* "It has been purchased by the Government."

GA.

¶ 91. The original sense of *ga* is "of," now only preserved in certain names of places and in a few locutions, such as *Hoshi-ga-oka*, "The Mound of the Stars" (the name of a part of Kamakura); ..... *ga sŭki*, "fond of," "liking;" ..... *ga kirai*, "not fond of," "disliking;" ..... *ga hoshiĭ*, "desirous of."

Watakŭshi wa, tabako ga
Me as-for, tobacco of,
dai-sŭki (desŭ).
great-fond (am).
"I am very fond of smoking."

Sake ga kirai desŭ. — "Sake" of hating am. — "I am not fond of *sake*."

Mizu ga hoshiū gozaimasŭ. — Water of, desirous am. — "I want some water."

¶ 92. *Ga* is used as a sign of the nominative case, as :

Kane ga nai. — Money(*nom.*)isn't. — "There is no money;" *hence* "I have no money."

Ame ga futte kimashĭta. — Rain (*nom.*) falling has-come. — "It has come on to rain."

Kono kuruma ga, furukŭte ikemasen. — This jinrikisha (*nom.*) being-old is-no-go. — "This jinrikisha won't do; it is too old."

Isha ni mite morau ga yokarō. — Physician by, seeing to-receive (*nom.*) will-probably-be-good. — "You had better consult the doctor about it." (*More lit.* "It may be well to get (it) seen by the doctor.")

Sensei ga miemashĭta. — "The teacher has appeared," *i.e.* has come.

Observe that the nominative use has developed out of the genitive. For instance, the etymological signification of *Kane ga nai* is "The not-being of money;" that of *Sensei ga miemashĭta* is "The having-appeared of the teacher." Originally none of these sentences with *ga* were predicative. Modern usage alone has made them so, just as—to borrow an apt illustration from Mr. Aston—the incomplete sentences of an English telegram or advertisement convey a predicative sense to the mind of the reader. Observe too, from the example *Isha ni mite morau ga yokarō*, that postpositions may be suffixed to verbs as readily as to substantives, and that verbs, and indeed whole phrases, may form the subject or object of other verbs.

¶ 93. When found at the end of a clause, *ga* has an adversative force, of which "whereas" is the most literal English equivalent, but which is generally best rendered in practice by prefixing "yet" or "but" to the following clause. Sometimes the adversative force is softened down to a mere intimation of discontinuity between two successive states or actions, and then *ga* must be translated by "and so" or "and."

N. B. The final *u* of *masŭ* revives pretty distinctly before *ga*, for which reason we write *masu* in all such examples.

Shina wa yoroshiū gozaimasu
Article as-for, good is
ga, — nedan ga osoroshii takō
whereas, price (*nom.*) frightful high
gozaimasŭ.
is.

"The article is a good one, *but* the price is frightfully high."

* *N. B.* For such expressions as *osoroshii takai*, see the second *N. B.* to ¶ 181.

Yama-michi de hi wa
Mountain-road in, day as-for,
kuremashŭta ga,— tsure ga
darkened whereas, companions (*nom.*)
ōzei datta kara, ki-jōbu
crowd were because, spirit-sturdy
deshŭta.
(*we*) were.

"It got dark while we were on the mountain side; *but*, as we were several of us together, we felt no alarm."

Watakŭshi wa kon-do de, Fuji
Me as-for, this time by, Fujiyama
ye to-san wa san-do-me desu ga,—
to ascent as-for, third-time is whereas,
shi-awase to itsu mo tenki-tsugō
luckily always weather-circumstances
ga yō gozaimasŭ.
(*nom.*) good are.

"This is the third time I have made the ascent of Fujiyama, *and* I have each time been lucky enough to have fine weather."

¶ 94. Sometimes *ga* with adversative force is repeated in two consecutive clauses, after the manner of "either. . . . or:"

Kokŭsai-hō ga arō
International-law (*nom.*) may-exist
ga, nani ga arō
either, something (*nom.*) may-exist
ga,—mada mada dōri bakari
or, still still right only
de wa katsu koto ga
by, conquer action (*nom.*)
dekimasen.
forthcomes-not.

"We may have international law, and we may have all sorts of fine things; *but* we are still very far from having arrived at a social state in which right always triumphs."

Ikō ga, ikumai
Perhaps-I-shall-go either, perhaps-I-shan't-go
ga, watakŭshi no katte da.
or I of convenience is.

"Whether I go, or whether I don't go, is no one's business but my own."

Sometimes *ga* occurs elliptically at the end of an unfinished sentence. See, for examples, those given about the middle of ¶ 287.

KA.

¶ 95. *Ka* serves to ask a question, as:

Arimasŭ. "There is."

Arimasŭ ka? "Is there?"

Furo[1] *wa*[2] *dekimashĭta*[3]. "The bath is ready." (*More lit.* "As-for[2] the bath,[1] it-has-forthcome.[3]")

Furo wa dekimashĭta ka? "Is the bath ready?"

If the sentence already contains some other interrogative word—an interrogative pronoun or adverb,—*ka* is often omitted, and it is generally best to omit it, thus:

Nan-doki ni mairimashō ka?
What-hour at shall-come ?
or *Nan-doki ni mairimashō?*

"At what o'clock shall I come?"

Itsu shinimashĭta (ka)?
When died ?

"When did he die?"

Dō iu wake de konna
What-sort-of reason by, such
baka na koto wo suru?
foolish things (*accus.*) do ?

"Why do you do such silly things as this?" (*Said to an inferior.*)

¶ 96. Sometimes *ka* expresses a merely rhetorical or ironical question, sometimes nothing beyond a mere shade of doubt. In the latter case it corresponds to such English words as "may," "might," "perhaps:"

Aru mono ka?
Exists thing ?

"Who in his senses would ever believe that such a thing exists?"

Mata yuki ga furimashō
Again snow (*nom.*) will-probably-fall
to omoimasŭ.
that think.

"I thing it will snow again."

Mata yuki ga furimashō
Again snow (*nom.*) will-probably-fall
ka to omowaremasŭ.
? that can-think.

"I am *inclined* to think that it *may* snow again."

Suzuki to iu hĭto.
Suzuki that(*they*)call person.

"A man called Suzuki."

Suzuki to ka iu hĭto.
Suzuki that ? (*they*) call person.

"A man called, if I mistake not, Suzuki."

¶ 97. *Ka*.....*ka* means "or," "either.....or," "whether.....or:"

Ii ka warui ka, shirimasen.
Good ? bad ?, is-unknowable.

"I can't tell whether it is good or bad."

Mukŭ desŭ ka, mekki desŭ ka?
Unalloyed is ? plated is ?

"Is it all gold or only gilt?" (*Or*, "Is it all silver or only plated?")

Ikō ka, dō shiyō ka to
"Shall-go ? how shall-do ?" that
omotte imasŭ.
thinking am.

"I am considering whether to go or not."

¶ 98. *Ka* helps to form certain indefinite pronouns and adverbs, such as "somebody," "something," "somewhere." See the paradigm on page 52.

KARA.

¶ 99. *Kara* means "from," "since," "because," "after:"

Koko kara tōge made wa,
Here from, pass to indeed,
mō dono kurai arimashō?
still what amount probably-is?
"How far may it be from here to the top of the pass?"

Ni-san-nen-zen kara hĭto ga fŭ-keiki da to iimasu ga,—hontō desŭ ka?
Two-three-year-before since, people (*nom.*) unprosperity is that say whereas,—true is ?
"For the last two or three years people have been saying that the times are bad. Is this really the case?"

Kŭtabiremashĭta kara, chotto yasumimashō.
Have-got-tired because, a-little will-probably-rest.
"I am tired; (so) let us rest a minute."

N. B. Some speakers say *kara shĭte* (*shĭte* is the gerund of *suru*, "to do") for *kara*; others say *kara ni*. The phrase *mono desŭ kara* or *mon' desŭ kara*, lit. "because (it) is thing," is another favourite circumlocution having the meaning of "because." The noun *yue*, lit. "cause," or *yue ni*, almost lit. "because," is also in use, though perhaps sounding just a trifle old-fashioned and stiff.

¶ 100. *Kara* has the sense of "after" only when suffixed to the gerund in *te*, and in a few special locutions, as:

itte kara,	"after going,"	"after having gone."
mimashĭte kara,	"after seeing,"	"after having seen."
kore kara,	"after this,"	"henceforward."
sore kara,	"after that,"	"and then," "next."

N. B. The past *itta kara* means "*because* he has gone;" *mimashĭta kara* means "*because* I have seen." Be very careful not to confuse these two locutions, which differ only by the use of the *gerund* in *e* when "after" is meant, and of the past tense in *a* when "because" is meant.

N. B. The Japanese often use "from" (*kara* sometimes *yori*), when "at" would come more naturally to English lips, as:

Myōnichi no enzetsu wa, nan-ji
To-morrow 's lecture as-for, what-hour
kara hajimarimasŭ?—Gogo ni-ji
from begins? Noon-after two-hours
kara desŭ.
from (*it*) is.

"At what o'clock does the lecture begin to-morrow?—At two o'clock in the afternoon."

The idea is that the lecture, beginning as it does at two o'clock, will last *from* two to some other hour not named.—Observe how the Japanese idiom retains the verb "it is" (*desŭ*) at the end of the sentence, while English dispenses with it. A similar instance of this occurs in the second example given just below under *made*.

MADE.

¶ 101. *Made* means "till," "as far as," "down to," "to:"

Kore made. "Thus far," "hitherto," "till now."

Tetsudō wa, doko made dekite
Railway as-for, where to done
orimasŭ?—Aomori made desŭ.
is? Aomori as-far-as is?

"How far is the railway finished?—As far as Aomori."

Watakŭshi no kuru made, matte
Me of come till, waiting
ite kudasai.
being condescend.

"Please wait till I come." (*More lit.* "till my coming.")

Itsu[1] *made*[2] *mo*[3]. "Ever so long," "forever." (*Lit.* even[3] till[2] when.[1])

Doko[1] *made*[2] *mo*[3]. "Ever so far," "for any distance." (*Lit.* even[3] till[2] where.[1])

N. B. For *made ni* in the sense "by," see *N. B.* at end of ¶ 136.

*MO.**

¶ 102. *Mo* means "even," "also," "and," "too." When repeated, *mo*.....*mo* means "both.....and:"

Itsu made mo — lit. "Even till when," *i.e.* "forever."

Watakŭshi mo mairimasŭ. — "I will go too."

Kore mo wasŭrecha ikemasen.
This also, as-for-forgetting, is-no-go.
— "And you mustn't forget this either;" *or* "Nor must you forget this."

Ka mo nomi mo ōi tokoro desŭ.
Mosquitoes also, fleas also, numerous place is.
— "It is a place where there are plenty both of mosquitoes and of fleas."

Nai koto mo gozaimasen.
Not-being fact also is-not.
— "It cannot be said that there are none," *or simply* "There are certainly some."
(This is a very common idiom.)

Construed with a negative verb, *mo*.....*mo* means "neither.....nor," thus:

Yoku mo waruku mo nai.
Good also, bad also is-not.
— "It is neither good nor bad."

Mo is sometimes placed after *ka*, when the latter means "perhaps" (see ¶ 96). It retains in Japanese something of its proper force of "even," but can hardly be represented in the English translation, thus:

Mata rai-nen kuru ka mo shiremasen.
Again coming-year come ? even cannot-know.
— "Perhaps I may come again next year."

N. B. For *mo* serving to form expressions analogous to the concessive mood, see ¶ 289.

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* Not to be confounded with the adverb *mō*, for which see ¶ 373.

MOTTE.

¶ 103. *Motte*, properly the gerund of the verb *motsu*, "to hold," is in Written Japanese the usual word for "by," "thereby." In the Colloquial it survives only as a sort of emphatic particle, which is moreover little used except by old-fashioned speakers. Thus *hanahada motte* is the same as *hanahada*, "very," but emphasised; *ima motte* may be rendered by "even now," or by the help of some such word as "very," thus:

Mukashi kara ima motte,
Ancient-time from, now indeed,
ai-kawarazu yoku
mutually-changing-not well
ureru mise desŭ.
sells(*intrans.*) shop is.

} "It is a shop which has carried on a good trade from old times down to this *very* day."

N. B. Ai, the equivalent of our word "mutually," is often thus prefixed to verbs by pedantic speakers. It is a relic of the Book Language, and has little or no meaning now. This sentence is a good example of the apparent ambiguity of relative constructions in Japanese, which was pointed out in ¶ 82. The speaker of course means to say that *the things in the shop sell well*; but he seems to say that it is *the shop itself which sells well*.

When *de* is used in the sense of "by" or "with," *motte* is often suffixed to it by all classes of speakers, thus:

Hōchō de (motte) kiru.
Knife by to-cut.
} "To cut with a knife."

Nawa de (motte) shibaru.
Rope by to-tie.
} "To tie with a rope."

Kaze de (motte) to ga aotte imasŭ.
Wind by, door (*nom.*) slamming is.
} "The door keeps slamming on account of the wind."

For *NA* and *NAN*, see ¶ 197.

NI.

¶ 104. The original sense of *ni* is "in," "into," "to:"

Kono hen ni kiji (This neighbourhood in, pheasants) *wa imasen ka?* (as-for, are-not ?) — "Are there no pheasants in this neighbourhood?"

N. B. Compare this example with the fifth on p. 63, and note that *de* serves to indicate the place where something is done, *ni* the place where something merely is.

Kono kamo wo ryōri-nin ni watashite kudasai. (This wild-duck (*accus.*), cookery-person to, handing condescend.) — "Please hand this wild-duck to the cook."

Hajimete o me ni kakarimashita. (Having-begun, honourable eyes in (*I*) have-hung.) — "This is the first time I have had the honour to meet you."
(A phrase which it is considered polite to use when introduced to a new acquaintance.)

¶ 105. *Ni* has many other idiomatic uses, of which the following are the chief, viz.

With a passive verb, *ni* corresponds to "by," thus:

Osoroshiku, dōmo! ka ni sasaremashita. (Frightfully really, mosquitoes by have-been-stung.) — "Oh! I have been frightfully stung by the mosquitoes."

Ame ni furi-komeraremashita. (Rain by were-kept-in.) — "We were kept in by the rain."

A kindred idiom is found in the *ni* corresponding to our "by" or "with," in such phrases as:

Me ni miru mono, mimi ni kiku mono. (Eyes by, see things; ears by, hear things.) — "What one sees with one's eyes, and hears with one's ears."

¶ 106. With a causative verb, *ni* denotes the person who is caused to perform the action, thus :

"Boy" ni sagasasemashō. { "I will make the boy look for it."

¶ 107. Suffixed to the indefinite form of a verb, *ni* means "(in order) to," thus :

Ueno no sakura wo mi ni ikitai.
Ueno 's cherry-blossoms (*accus.*) see to want-to-go. { "I want to go to see the cherry-blossoms at Ueno."

N. B. It is only with the indefinite form of the verb that *ni* has this meaning. When, as often happens, it follows the present tense used as an infinitive, it preserves its original force, thus :

Michi ga warukŭte, aruku ni hone ga oremasŭ.
Roads (*nom.*) being-bad, walk in, bones (*nom.*) break (*intrans.*). { "The roads are so bad, it is fearfully hard walking."

Mada neru ni wa hayai.
Still to-sleep to as-for (*it is*) early. { "It is still too early to go to bed."

¶ 108. *Ni* suffixed to nouns serves to form expressions corresponding to European adverbs, as :

daiji,	"importance," "care ;"	*daiji ni,*	"carefully."
heta,	"a bad hand (at) ;"	*heta ni,*	"unskilfully."
ima,	"the present moment,"	*ima ni,*	"now."
jōzu,	"a good hand (at) ;"	*jōzu ni,*	"skilfully."
rippa,	"splendour ;"	*rippa ni,*	"splendidly."

(See also ¶ 64.)

¶ 109. When several things are enumerated, *ni* often means "besides the foregoing," "and :"

Biiru[1] *ni*[2], *budō-shu*[3] *ni*[4], *tansan-sui*[5] *wo*[6] *motte*[7] *iki-mashō*[8]. { *Lit.* Besides[2] beer[1], besides[4] wine[3], we-will-go[8] carrying[7] soda-water[5], *i.e.* "We will take beer, claret, and soda-water.*"

* *Tansan-sui,* lit. "carbonic acid water," really differs somewhat from soda-water proper.

Hana[1] *wa*[2] *sakura*[3] *ni*[4], *hito*[5] *wa*[6] *bushi*[7]. (A proverb.) } "The cherry is the chief of flowers, and the warrior the chief of men."

Lit. As-for[2] flowers[1], (the best is) the cherry-blossoms[3]; and-to-the-foregoing-it-may-be-added-that[4], as-for[6] human-beings[5], (the best are) warriors[7].

NO.

¶ 110. *No* means "of," or denotes the possessive case:

America[1] *no*[2] *Daitōryō*[3]. } "The President[3] of[2] the United States[1]."

Neko[1] *no*[2] *tsume*[3]. "A cat's[2] claws[3]."

Ari[1] *no*[2] *mama*[3]. (*Ari* is the indefinite form of the verb *aru*, "to be.") } "*Lit.* "Way of being," *i.e.* "Just as it is."

Katta bakari no shina. (Bought only 's article.) } "Something I have only just bought." (*More lit.* "An article of quite recent buying.")

We have already noticed, when treating of the postposition *ga*, the genitive origin of many apparently nominative expressions in Japanese. The same tendency is exemplified by *no*, though less frequently in the Colloquial than in the Written Language, thus:

Kisha no tsūkō suru toki, senro (Train 's passage does time, line) *wo yokogitcha* (*accus.*) as-for-crossing, *abunai.* (*is*) dangerous. (It would be more polite to say *abunō gozaimasŭ.*) } "It is dangerous to cross the line when the train is passing." (*More lit.* "at the time of the passing of the train.")

¶ 111. *No* is used in attributive phrases either in lieu of, or suffixed to, the other postpositions, it being a rule that none of the postpositions excepting *no* can connect two nouns in such phrases. An example or two will make this clearer:

(1) *Kono ura ni ike ga gozaimasŭ.* { "There is a pond at the back of this."
This back in, pond (*nom.*) is.

(2) *Kono ura no ike wa, asō gozaimasŭ.* { "The pond at the back of this is shallow."

(3) *Kuni kara dempō ga kimashĭta.* { "I have received a telegram from home."
Country from, telegram (*nom.*) has-come.

(4) *Kuni kara no dempō.* "A telegram from home."

In the above predicative phrases (the first and the third), each English preposition is rendered by the Japanese postposition properly corresponding to it. But turn the phrase attributively (the second and fourth), and *no* either supplants, or is suffixed to, that postposition (*no* for *ni* in the second, *kara no* for *kara* in the fourth).

In this manner *no,* "of," comes to express almost every idea of relation; or rather all the various ideas of relation come to be summed up by the Japanese mind under the one idea of "of;" thus:

Atami no onsen.	"The hot springs *at* Atami."
Fuji no yuki.	"The snow *on* Fuji."
"*Nichi-Nichi*" *no shasetsu.*	{ "A leading article *in* the "Daily News.'"
Oya no mo.	"The mourning *for* a parent."
Heiwa no dampan.	"Deliberations *about* peace."
Korera-byō no yobō.	"Precautions *against* cholera."
Hanashi no aite.	"Some one to talk *to*."

Even the idea of apposition finds its place under this heading, for instance:

Segare no Tarō. "My son Tarō."

Indeed apposition is often expressed in English itself by a similar idiom with "of," as when we say

"The province of Yamato." *Yamato no kuni.*

¶ 112. *No* is used substantively with the meaning of the English word "one" or "ones" (see also ¶ 137), thus:

Warui no. "A bad one."
Jōbu na no. "A solid one."

N. B. For the *na* of *jōbu na*, see ¶ 197.

Kore wa ii no da. (This as-for, good one is.) "This is a good one."

Iku tabi mo mita no desŭ. (How-many times even, saw one is) "It is a thing I have seen any number of times."

Under this heading, note the following specimens of a curious idiom:

Yūbin-gitte[1] *no*[2] *furui*[3] *no*[4], as lit. as possible, "old[3] ones[4] of[2] postage stamps[1]," i.e. "stamps that are old," hence "some old stamps."

Kwashi[1] *no*[2] *shinki*[3] *ni*[4] *yaita*[5] *no*[6], as lit. as possible, "in[4] newness[3] have-burnt[5] one[6] of[2] cake[1], i.e. "a cake that has been freshly baked," or more simply, "a freshly baked cake."

There is just the shadow of a shade of difference in intention between these circumlocutions and the simpler expressions

Furui kitte. "Old stamps."
Shinki ni yaita kwashi. "A freshly baked cake."

The circumlocutory form with the two *nos* seems to contain a tacit reference to stamps that are *not* old and cakes that are *not* freshly baked,—a sort of emphatic dwelling on the ideas of oldness and of freshness respectively.

¶ 113. *No* often serves to form expressions corresponding to English adjectives, as *Nihon no*, "of Japan," i.e. "Japanese" (see ¶ 62, and ¶ 197 *et seq.*). Sometimes, in

quite familiar talk, it occurs as a final particle with a certain emphatic force, corresponding to that of the Colloquial English phrase "and so there!" or "and what do you think of *that!*" A good example of this occurs towards the end of this Handbook, in Chap. II of the "*Botan-dōrō*," in the conversation between O Yone and Shijō, where attention is drawn to it in a foot-note.

¶ 114. At other times,—and this is a very favourite idiom,—*no* is employed as a kind of equivalent for the word *koto* meaning "act," "fact." This construction is specially apt to occur in conjunction with the substantive verb *da* or *desŭ*, and is generally best rendered in English by the phrase "it is that," or "is it that?" For instance, a man has made an appointment, but a note comes from him about the time he is expected to arrive. One of the bystanders, observing this, says:

Kōnai	*no*	*darō.*	{ "I suppose it is that he
Will-not-come	fact	probably-is.	{ isn't coming."

N. B. Though the sense is properly that of *koto*, may not *no*, after all, be here derived from the word *mono* by apocope of the first syllable? For notwithstanding what has been said in ¶ 54 concerning the distinction to be drawn between *koto* and *mono*, a certain amount of confusion in the use of the two words can scarcely be denied; and as a matter of fact, one not infrequently hears such expressions as *konai mon*[*o*] *darō*.

In such contexts, the word *no* may be, and in familiar conversation generally is, clipped of its vowel, so that it sinks into the single letter *n'*. Thus the above example might equally well be *Kōnai n' darō*, or more politely *Kōnai n' deshō* (conf. ¶ 343-5).

Nani	*wo*	*suru*	*n' desŭ?*	{ "What is it that you are
What	(*accus.*)	do	fact is?	{ doing?"

Massugu ni iku n' desŭ ka? { "Am I to go straight on?" *more lit.* "Is it that I am to go straight on?"
Straight -ly go act is ?

Aru no? { "Is there?" "Do you mean to say that there is?"
Is fact?

N. B. As shown in this last example, *no* cannot be clipped of its vowel when standing at the very end of a sentence.

The exact force of *no* preceding the verb *da* or *desŭ* may be practically exemplified by comparing, say, *Nani wo shimasŭ?* "What are you doing?" with *Nani wo suru n' desŭ?* "What is it that you are doing?"

¶ 115. The verb *da*, "is," and the postposition *no* combine to form the word *dano*, which serves for purposes of enumeration. *Dano* must, like the Latin *que*, be repeated after each of the items enumerated, thus:

Shishi dano, tora dano, zō dano, rakuda dano. { "Lions, tigers, elephants, and camels."

There is a difference between *dano* and *ni* (see ¶ 109) used enumeratively. *Ni* is simply copulative, *dano* conveys the idea of a multiplicity of objects. Thus, when a Japanese says *sake dano, sakana dano, kwashi dano,* he means to convey to his hearers the idea of a variously assorted feast, including possibly other good things besides the liquor, fish, and cakes enumerated. But when he says *sake ni, sakana ni, kwashi,* he speaks of just those three and no more. Observe, moreover, that the word *dano* s somewhat vulgar. The polite equivalent is *de gozaimasŭ no,* but this is less often used. *No* sometimes serves as an enumerative after other than the substantive verbs. Thus:

Kimi ga warukatta no,
Mental-feelings (*nom.*), were-bad and,
nan no to, osoroshii me ni
what and that, fearful eyes to
atte kita.
having-met (*I*) have-come. (Famil.)

"Talk of feeling frightened and so forth, I have had a rough time of it, I can tell you."

N. B. No, in its proper sense of "of," is sometimes replaced in formal speech by the Chinese word *teki* 的, properly "a target or bull's-eye," but used for "of" in modern Mandarin. Sometimes the two are used together, as *seiji-teki kakumei*, or *seiji-teki no kakumei*, lit. "a revolution of politics," i.e. "a political revolution." With *ni* suffixed, *teki* corresponds to English adverbs in "ly," as *hikaku-teki ni*, "comparatively."

SHI.

¶ 116. *Shi*, a postposition which is not capable of translation into English, has a sort of enumerative force, and serves as a kind of pause, thus :

Kono nikai wa, Fuji mo
This second-storey as-for, Fujiyama also
mieru shi, umi mo mieru shi ; makoto
is-visible, sea also is-visible; truth
ni ii keshiki desŭ.
in, good view is.

"From the second storey here you can see Fujiyama and you can see the sea,—truly a beautiful view."

Shi is frequently appended to the verbal form in *mai* (the "improbable present or future"). Thus, when bandying words with a jinrikisha-man who should attempt to make an overcharge, one might say :

Hajimete kuruma wo
For-the-first-time vehicle (*accus.*),
tanomi ya shimai shi,
ask as-for, (*I*) probably-do-not,
taigai sōba mo
for-the-most-part market-price also
shitte iru wa !
knowing am (*emph.*)

"You don't imagine, do you ? that this is the first time I have hired a jinrikisha, and that I don't know the proper fare !"

Occasionally *shi* seems to terminate a sentence ; but this is only because the speaker, after finishing the first clause,

finds himself at a loss concerning the second, and so perforce leaves the sentence unfinished.

N. B. Do not confound the postposition *shi* with *shi* the "indefinite form" of the verb *suru*, "to do," which appears in such idioms as *mi mo shi, kiki mo suru*, "one both sees it and hears it."

TO.

¶ 117. *To* originally had the sense of our demonstrative pronoun "that," but it now has the sense of our conjunction "that:"

Uso da to iimasŭ. (Lie is that says.) } "He says that it is a lie."

Hontō da to omoimasŭ. (Truth is that think.) } "I think that it is true."

N. B. Originally therefore the sense was: "It is a lie. He says that." "It is truth. I think that." The conversion of the demonstrative pronoun into the conjunction came about gradually in the case of *to*, as in the case of its English equivalent "that."

In the above, and in most similar phrases, English idiom generally prefers to omit the word "that;" but *to* cannot so be omitted in Japanese. The following are instances of *to* meaning literally "that," but not lending itself to expression in idiomatic English:

Omae san no na wa, (You Mr. 's name as-for,) *nan to iu ka?* (what that say ?) (*Said to a common person.*) { "What is your name?" *more lit.* "As for the name of Mr. you, what [do people] say that it is?"

"Tōkyō Maru" to ("Tōkyō Maru" that) *mōsu fune.* (say vessel.) { "A vessel called the 'Tōkyō Maru,'" *more lit.* "A vessel [of which people] say that it is the 'Tōkyō Maru.'"

(Conf. p. 58 for this important idiom.)

Similarly in the case of such onomatopoetic adverbs as *hatto, kitto, patatto*, etc., where the *to* (strengthened into *tto*) is, properly speaking, a separate word, thus:

Ha[1]*-tto*[2] *omoimashĭta*[3]. { "I started," *more lit.* "I thought[3] that[2] [it is] *ha*[1] ?"

Nochihodo[1] *kitto*[2] *mairimasŭ*[3]. { "I will certainly[2] come[3] later-on[1]."

Pata[1]*tto*[2] *ochimashĭta*[3]. "It fell[3] flop[1]."

Under this heading, too, comes the idiomatic use of *to* at the end of a sentence; for some verb must always be mentally supplied after it. Take, for instance, the common colloquial phrase *Nan to ?* "What did you (*or* he) say?" standing for *Nan to osshatta ?* (polite), or *Nan to itta ?* (famil.)

¶ 118. *To itte*, "saying that;" *to omotte*, "thinking that;" *to kiite*, "asking (lit. hearing) whether," and similar gerundial phrases, are often contracted to *tote* (vulgarly *tte*):

O Honourable *yu* hot-water *ni* to, *iku* (*I*) go *tote*, (*saying*) that, *demashĭta*. went-out — "He went out saying that he was going to the bath."

Tote frequently has a sort of oppositive force, as in the following examples, where it may be best parsed as standing for *to itte mo*, "even saying that," i.e. "even supposing that." (Conf. also ¶ 289.)

Ikura How-much *gakumon* study *shĭta* have-done *tote*, even-saying-that, *okonai* conduct *ga* (*nom.*) *warukereba*, if-is-bad, *nanni mo* anything *narimasen*. becomes-not. — "However much a man may study (*more lit.* saying that a man may study how much), nothing will come of it if he is badly behaved."

Zŏhei-kyoku Mint *wa*, as-for, *muyami ni* recklessly *itta* went *kara* because *tote*, even-saying-that, *haiken* adoring-look *wa* as-for, *dekimasen*. forthcomes-not. — "You cannot get shown over the Mint simply by going there and asking to see it."

N. B. Women and the lower classes often end a sentence by *tte*, when they should says *to iimasŭ* or *to iimashĭta*.

¶ 119. *To* sometimes means "and." When it has this sense, it is, like the Latin *que*, generally repeated after each noun. Even when not so repeated, it always belongs to the word immediately preceding it, not to the word following it. Europeans often make the mistake of commencing a clause with *to*, in imitation of the European idiom which introduces clauses by the conjunction "and." But this sounds ludicrous in Japanese :

Anata to, watakŭshi to. "You and I."
Fŭransu to, Doĭtsu to. "France and Germany."

Certain idiomatic uses of *to* may best be classed under this head, thus :

Musŭko to fŭtari. (Son and two-persons.) "Two counting my son."
Ano hĭto to ikimashĭta. (That person and (*I*) went.) "I went with him."
Okiru to sugu ni. (Rise and immediately.) "As soon as I got up."
Kore to wa chigaimasŭ. (This and as-for, (*it*) differs.) "It is different from this."

Observe also such adverbial phrases as *shi-awase to*, "luckily."

¶ 120. *To* sometimes comes to mean "if" or "when." It has this sense only after the present tense of verbs and adjectives, thus :

Sō suru to, shĭkarareasŭ. (So do if, get-scolded.) "You will get scolded if you do that."
Sugu ikanai to okuremasŭ. (Immediately go-not if, are-late.) "You will be too late if you don't go at once."

Sō mōshimasŭ to, sugu ni shikararemashĭta.
So said when, immediately got-scolded.
"When I said so, he immediately gave me a scolding."

¶ 121. Observe the use of *to* in such phrases as the following, where it is not susceptible of any English rendering :

Chiri tsumotte, yama to naru.
Dust accumulating, mountain becomes.
"Dust accumulating becomes a mountain." (A proverb used to inculcate the importance of little things.)

Mizu ga dete, niwa ga umi to natte shimaimashĭta.
Water (*nom.*) issuing, garden (*nom.*) sea has-become.
"The garden has become a perfect sea through the overflowing" (of the neighbouring stream, etc.).

Observe the strong affirmative force of *to* (generally followed by *mo*) at the end of an assertion, thus :

Arimasŭ ka ?—Arimasŭ to mo !
"Are there any ? — Of course there are !" *or*, "I should just think there were !"

To wa or *tote* sometimes replaces *to mo* in such strongly affirmative phrases.—For *to mo* and *to wa iedomo* in concessive phrases, see ¶ 288 and ¶ 289.

WA.

¶ 122. *Wa* was originally a noun signifying "thing," hence "that which," "he, she, or they who ;" but it is now used as a separative or isolating particle, corresponding in some measure to the French "quant à," or, when repeated antithetically, to the Greek *μέν* and *δέ*. Perhaps the most perfect idea of the character of a Japanese word or phrase isolated by means of *wa* is given by such French constructions as "Lui, qu'est ce qu'il en dit ?" "Ces gens qui viennent d'arriver, personne n'en sait rien,"—where the

words "lui" and "ces gens qui viennent d'arriver" are, as it were, lifted out of the regular current of the sentence and set in a place apart. "As for," "with regard to," "so far as.....is concerned," are the most explicit English equivalents of *wa*, which has accordingly been rendered by "as for" in most of the literal translations of the examples scattered throughout the present work. But in practice its force is generally sufficiently indicated in an English translation by an emphasis on the equivalent of the word to which *wa* is suffixed, or by placing that word at the beginning of the sentence or clause. A slight pause, which may sometimes be indicated by a comma, is usually made after *wa* :

Budō-shu wo sŭkoshi atatamete, (Wine (*accus.*) a-little warming,)
biiru wa sono mama de (beer as-for, that condition in)
yoroshii. ((*is*) good.)
— "Warm the claret a little; but so far as the beer is concerned, that will do as it is."

Konnichi wa, yoi (To-day as-for, good)
tenki de gozaimasŭ. (weather (*it*) is.)
— "To-day it is fine weather." (*i.e.* "Whatever it may have been other days, to-day at least it is fine.")

Oki wa, yohodo nami ga (Offing as-for, plentifully waves(*nom.*))
arai yō desŭ kara, fune (rough appearance is because, vessel)
wa demasŭmai. (as-for, probably-won't-go-out.)
— "Out at sea the waves seem pretty rough; so probably the vessel will not sail."

Ima wa te-sŭki de gozaimasŭ. (Now as-for, hand-empty am.)
— "Now I am at leisure."

Koko no mizu wa, (Here 's water as-for,)
suidō desŭ. (water-road is.)
— "This water comes from the aqueduct." (Not "the water here *is* an aqueduct" (!) as the beginner might suppose, if he mistook *wa* for a sign of the nominative case.)

Kore de wa komarimasŭ. (This by am-hampered.) { "This being so, I am in a quandary." (The *de wa* may be contracted into *ja;* see ¶ 89.)

*Tabako wa nomimasen.** (Tabacco as-for, drink-not.) { "I don't smoke." (*More lit.* "As for tobacco, I don't smoke it.")

Yoku wa zonjimasen. (Well as-for, (*I*) know-not.) } "I don't know *well.*"

Kore wa wasei, are wa hakurai (de gozaimasŭ). (This as-for, Japan-make; that as-for, importation (*is*) } "This (is) of native make, that is an imported article."

Nishi wa Fuji, kita wa Tsŭkuba de gozaimasŭ. (West as-for, Fujiyama; north as-for, Tsukuba (*it*) is. } "To the west stands Fujiyama, to the north Mount Tsŭkuba."

¶ 123. In an interrogative sentence, *wa* would sometimes seem to be the means of asking a question; but an ellipsis must always be supplied. For instance, *Inu wa ?* pronounced in an interrogative tone of voice, practically signifies "Where is the dog?" But literally it is, "As for the dog, (where is he?)"

Wa also sometimes occurs at the end of a sentence with a certain interjectional, exclamatory, or emphatic force. This idiom is heard only in quite familiar talk, and especially from the lips of women; thus:

Watashi wa, kono hō ga ii wa! (Me as-for, this side (*nom.*) (*is*) good indeed! } "I like this one, *I* do."

¶ 124. The peculiar power of *wa* to separate or limit ideas is well shown in some of the negative phrases given in the Chapter on Syntax, ¶ 433, and also in such favourite verbal idioms as the following:

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* For *tabako wo nomu*, some substitute *tabako wo suu*, "to inhale (or "such") tobacco."

Aru ni wa arimasu ga, sŭkunō gozaimasŭ. (or *Aru koto wa*, etc.)
Is in as-for, is whereas, scarce is.
"There *are* some, it is true, but they are scarce."

Ame wa futte imasŭ ka?—Furu ni wa futte imasu ga, hidoi koto wa gozaimasen.
Rain as-for, falling is ? Falls in as-for, falling is whereas, intense fact as-for is-not.
"Is it raining?—Yes, it is *raining*, but it is not raining hard."

Kotowatte okimashĭta.
Refusing (*I*) put.
"I refused."

Kotowatte wa okimashĭta ga....
"I *refused*, but...." (the sentence remaining unfinished.)

The former of these two phrases states the fact of the refusal, and nothing more. The latter emphasises it; but the emphasis is the emphasis of hesitation, as if one should say, "I did indeed refuse, but my refusal was tempered by politeness," or "I left myself a loophole for taking back the refusal," etc., etc.

Tsŭkai wa kita ga, tōnin wa ki wa shinai.
Messenger as-for, came although, person-in-question as-for, coming as-for, does-not.
"Oh! yes; a *messenger* came, but the man himself didn't."

Very often we hear *ki wa shinai* (and similar constructions with other verbs), where simple *konai*, etc., would seem sufficiently clear according to European ideas. But the Japanese prefer the more emphatic form with *wa*, whenever any mental reservation or allusion implies the existence somewhere or other of contradiction or opposition to the idea which is actually expressed, as illustrated in the two foregoing examples.

N. B.— When thus suffixed to the indefinite form of a verb (*ki* is the indefinite form of the irregular verb *kuru*, "to come"), *wa* is often pronounced *ya*; thus *ki ya shinai* for *ki wa shinai*.

¶ 125. A consideration of the foregoing examples, and indeed of those which any page of Japanese affords, will convince the student that *wa* is not, as some European writers have erroneously imagined, a sign of the nominative case. The following example, which is the last we shall quote, illustrates this fact almost to the point of absurdity. It is race-day, let us suppose. You meet a friend walking in the direction of the race-course, and you say to him :

Anata wa, keiba desŭ ka ?
You as-for, horse-race is ?

i.e. if interpreted on the hypothesis of *wa* being a sign of the nominative case, "Are you a horse-race?" (!) The proper meaning of course is "As for you, is it the races (that you are going to)?" or more simply "Off to the races, eh?" The utmost that can be said with regard to the so-called nominative force of *wa* is that the word followed by *wa* must, in not a few instances, be rendered by a nominative in English, though it is never properly a nominative in the Japanese construction. The nearest approach made by the Colloquial Japanese Language to the possession of a nominative particle is in the particle *ga* (see p. 66). But even this, as has been there explained, originally meant "of," that is to say, was a sign of the genitive, not of the nominative.

¶ 126. Europeans often find it hard to decide whether to say *wa* or *ga*; and it is true that two Japanese phrases, one with *wa*, the other with *ga*, must often be rendered by the same English words. There is, however, a slight difference of intention. When (if we may so phrase it) a speaker has in his mind a predicate and gives it a subject, he uses *ga*; when the subject is uppermost in his mind and he gives it a predicate, he uses *wa*. As a general empirical

rule, seemingly but not really contradicting the above enunciation of principle, the use of *ga* necessitates emphasis on the subject *in the English translation*, whereas the use of *wa* necessitates emphasis on the predicate. The Japanese themselves, as stated in ¶ 27, are not much given to the use of such vocal emphasis. They prefer a change in the actual words.

To take an example:—if you are expecting your Japanese teacher, the servant will probably inform you of his arrival by saying *Sensei wa miemashĭta*. "The teacher has *come*" (*lit.* appeared). The etymological sense is, "As for the teacher, he has come." That is to say, the teacher (subject) was in the servant's thoughts as a daily visitant, and now here he is. But should the same personage arrive in the middle of the night or at some other unusual hour, the servant will say *Sensei ga miemashĭta*; i.e. "The *teacher* has come,"—more properly and etymologically, "The coming of the teacher." In the servant's mind his coming at such an hour (predicate) is the curious and important thing. So too of an unexpected death one would say, for instance, *Hayashi san ga shinimashĭta*, "Mr. *Hayashi* is dead." But if he had long been known to be past recovery, the phrase would be *Hayashi san wa shinimashĭta*, "Mr. Hayashi is *dead*." Similarly *Kore ga ii* means "*This* is good;" whereas *Kore wa ii* means "This is *good*." The distinction flows naturally from the original force of the two particles, *Kore ga ii* being properly "the goodness of this," while *Kore wa ii* is properly "as for this, it is good."

In comparative sentences the rule is quite simple. The subject takes *ga*, while the word denoting the thing with which the subject is compared is generally separated off by means of *wa*: thus: *Kore yori wa, are ga ii*, "*That* is better than *this*."

¶ 127. The student who has followed this explanation with due regard to the original genitive force of *ga*, will perceive that there is nothing specially emphatic about *ga* in the Japanese idiom, though an emphasis on the word preceding it is its nearest equivalent in English. On the other hand, *wa* is emphatic and separative in Japanese, though there will generally be no emphasis on the corresponding portion of the phrase in English, when the English noun is a nominative. *Wa*, however, corresponds to an emphasised word in English whenever that word is not a nominative, as shown by several of the examples given above.

¶ 128. It may be asked: what is the rule in the case of two nominatives in antithetical clauses? The answer is that either *ga* may be used in both, or else *wa* may be used in both. Thus the fourth example on p. 87, *Kore wa wasei, are wa hakurai*, "This is of native make, that is an imported article," might be altered to *Kore ga wasei, are ga hakurai*. The effect would be to throw the emphasis more strongly on the two subjects than on the two predicates.

N. B. Sometimes *wa*, occurring after an adjective in *ku*, must be rendered by "if," thus:

Yoroshĭku wa, dekakemashō. { "If you are all right, let us start."
Is-good if, will-go-out.

Elegant speakers sometimes prefer to say *yoroshĭkuba*, which is the form employed in the Book Language.

WO.

¶ 129. *Wo* is the nearest Japanese equivalent to a sign of the accusative case, thus:

Tamago wo uderu. { "To boil eggs."
Eggs (*accus.*) to-boil.

Yome *wo* (*accus.*) *morau.* to-receive. — "To receive a bride," *i. e.* "to marry." (Of course said only of the man. A girl's marrying is generally called *yome ni iku*, lit. "to go as a bride.")

Sonna *kake-ne* *wo* (*accus.*) *itcha,* as-for-saying, *komarimasŭ.* (*I*)am-hampered. — "I don't know what to do if you ask such an exorbitant price," *or more simply,* "You should not ask such an exorbitant price."

Hĭto *no* Person 's *kuru* comes *wo* (*accus.*) *matsu.* to-await. — "To await the coming of some one."

¶ 130. Originally *wo* was nothing more than an interjection serving, as it were, to interrupt the sentence and draw attention to the word to which it was suffixed. We must therefore not be surprised at its absence in many cases where European languages could not dispense with the accusative case. It is not that the *wo* has been dropped in such contexts, but that it never was there, thus:

Baka iu-na! (very rude) Folly say-not. — "Don't talk nonsense."

Meshi kuu toki. (famil.) Rice eat time. — "When eating rice," i.e. "When dining."

Before the verb *suru*, "to do," *wo* is mostly absent, as:

Hon-yaku suru. — "To make a translation," "To translate."

Saisoku suru. — "To do urgency," i.e. "to urge on."

¶ 131. The student will sometimes meet with, and probably be puzzled by, sentences like the following:

Daijin-gata *wo* Minister (*accus.*) *hajime,* beginning (*trans.*) *sho-kwan-in* all-officials *made* till *soroimashĭta.* were-complete. — "All the officials were there, from the ministers of state downwards."

Here the first clause literally means "placing the ministers of state at the beginning." It is therefore not unnatural that the word *Daijin gata*, being what we should term an accusative, should take *wo*.

¶ 132. In the Written Language, *wo* is often used adversatively at the end of a clause. But this is rare in the Colloquial, which prefers to use *ga* for that purpose, as already explained in ¶ 93, p. 67.

YA.

¶ 133. *Ya* is an interrogative and exclamatory particle of constant occurrence in the Written Language. In the Colloquial it is less used, excepting in such contexts as *Haru ya!* "I say, Haru!" said when calling a person by name. It also occurs corruptly for *wa* after the indefinite forms of verbs, as explained in the N. B. on p. 88. Sometimes it has the sense of "and" or "or," thus:

Tonari no uchi de, inu ya
Next-door 's house at, dog and
neko ga sūki to miete,
cat of fond that seeming,
takūsan ni katte orimasu.
quantity in rearing are.

"They would seem to be very fond of dogs and cats in the house next door; for they keep quite a number of them."

. . . . ya nani ka. "... or something or other."

*YE.**

¶ 134. *Ye* means "to," "towards," hence sometimes "at:"

Gakkō ye o ide desu ka?
School to, honourable exit is ?

"Do you go to school?"

* Some good authorities prefer the orthography *E*. In Classical Japanese the word is spelt へ (*he*). We follow Hepburn's and Brinkley's dictionaries.

Sŭtensho ye iki-gake ni,
Station towards going-while
denshin-kyoku ye chotto
telegraph-office at, just
yorimasŭ.
will-stop.
} "I will just look in at the telegraph office on my way to the station."

Koko ye oite oite kudasai.
Here to putting putting condescend.
} "Please put it down here."

N. B. The second *oite* is the same verb as the first, but has only the force of an auxiliary (see ¶ 298).

YORI.

¶ 135. *Yori* means "from," "since," "than:"

Kamigata yori. } "From Kyōto" (or its neighbourhood).

Issakujitsu yori. } "Since the day before yesterday."

Nani yori kekkō na o
Anything than, splendid honourable
shina wo, arigatō gozaimasŭ.
article (*accus.*) thankful am.
} "Thanks for your splendid present." (*More lit.* for your more-splendid-than-anything present.)

POSTPOSITIONS COMBINED.

¶ 136. Postpositions may be combined in Japanese, much as in English we say "in at," "in by," "away from," etc. Some instances have already occurred in the preceding portions of this chapter. Here are a few more:—

Go shimpai ni wa
August anxiety to
oyobimasen.
reaches-not
} "It is not worth your troubling about." (*Ni wa* is more emphatic than *ni* alone would be. For a still more emphatic construction with *ni wa*, see ¶ 124.)

Oshii koto ni wa....
Regrettable fact as indeed....
} "It is a pity that...."

N. B. Phrases of this kind are idiomatic and in constant use.

Jū-ni-ji yori mo osoku natcha ikemasen.
Twelve-hours than even, late as-for-becoming, is-no-go.
"It won't do to be later than twelve o'clock."

Ano hĭto to wa, goku kon-i de gozaimasŭ.
That person with as-for, very intimate is.
"He is very intimate with that man."

Ano hen mo, moto to wa yohodo hirakemashĭta.
That neighbourhood also, origin with as-for, very much has-opened-out.
"That neighbourhood also is much improved compared with what it used to be."

Isogazu to mo yoroshii. (Familiar)
Hurrying-not even, (*is*) good.
"You needn't hurry."

Kuru to ka iimashĭta.
Comes that ? said.
"If I mistake not, he said he would come."

Kao de mo o arai nasaru ka ?
Face even, honourably to-wash deign ?
"Will you wash your face, Sir?"

N. B. De mo is often thus used in a manner not needing translation into English, though retaining the force of "even" in Japanese.

Konnichi made no kanjō wo shimashō.
To-day till 's accounts (*accus.*) will-do.
"I will do the accounts down to to-day." (*More lit.* the till-to-day's accounts.)

Sore made no koto ni itashimashō.
That till 's thing to (*I*) will-make.
"I will let it alone," *or* "Don't let us think about it any more."

Kore made ni mita koto ga nakatta.
This till in, saw act (*nom.*) was-not.
"I had never seen it till now." (*Made ni* is stronger than *made* alone would be.)

N. B. Made ni often corresponds to our word "by" in such phrases as *myōnichi made ni*, "by to-morrow;" *hachi-ji made ni*, "by (i.e. not later than) eight o'clock." The Japanese mind does not clearly apprehend the shade of difference which, with us, separates "by" from "till" in idioms of this class. Compare the N. B. to ¶ 100 for a case of a somewhat similar character.

¶ 137. *No* followed by other postpositions generally has the substantive force of the English word "one" or "ones," already exemplified on p. 78, thus :

Motto ii no wa arimasen ka ? — More good ones as-for, are-not ? — "Haven't you any better ones ?"

Mō chitto ii no wo misete kudasai. — More a-little good ones (*accus.*) showing condescend. — "Please show me some rather better ones."

Ōkii no ga hoshii. — Big one of (*am*) desirous. — "I want a big one."

Kō iu no mo hayarimasŭ kara, goran nasai. — Such ones also are-fashionable because, august-glance condescend. — "This kind too is fashionable. So please look at them."

Motto yasui no ni shiyō. — More cheap one to will-probably-do. — "I think I will take a cheaper one."

¶ 138. Though the *no* of *no ni* may, as in the last example, be used in the sense of "one" or "ones," it more frequently signifies "whereas," "while," "when," It may be known to have this acceptation by observing that a verb (or an adjective equivalent to a verb) precedes it, as in the following sentence :

Moto no mama de yokatta no ni, naze jun wo naoshita ? — Origin 's manner by, was-good whereas, why order (*accus.*) have-amended ? — "Why have you changed their order, when it did quite well as it was ?" (*Said e.g. to a servant.*)

As here exemplified, *no ni* occurs chiefly in phrases expressive of censure or regret. Conf. ¶ 287 for further details concerning this important idiom.

¶ 139. Observe that *wo* and *wa*, when combined, change by euphony into *woba*, which is used to denote a specially

emphatic accusative; also that *de wa* is often contracted into *ja*, as has already been incidentally mentioned in ¶ 89. *Ja*, owing perhaps to its being a modern corruption, sounds somewhat more familiar than *de wa*, but the two are always interchangeable:—

Kimono ni abura woba kakemashĭta. { "I have stained my clothes with *oil*."
Clothes on, oil (*accus.*) have-placed.

{ *Sō de wa nai.* / *Sō ja nai.* } (famil.)
Sō { *de wa gozaimasen.* / *ja* ,, } (polite)
} "That is not so;" "no."

Shubiki-gwai { *de wa,* / *ja* } *teppō wo utsu* } "You mayn't shoot outside treaty limits."
Red-line-beyond in, gun (*accus.*) strike
koto ga dekimasen.
act (*nom.*) cannot-do.

¶ 140. Occasionally an ellipsis must be supplied. Thus *to wa* is sometimes equivalent to *to iu mono wa*, as in the following sentence:

Go[1]*-jō*[2] *to*[3] *wa*[4], *nani*[5] *wo*[6] *iu*[7] *n*'[8] *desŭ*[9] *ka*[10]*?* { "As-for[4] (the-thing-of-which people say) that[3] (it is) *go*[1]*-jō*[2], what[5] is[9] it they talk[7] of? i.e. "What is meant by the term *go-jō?*" (See Vocabulary.)

QUASI-POSTPOSITIONS.

¶ 141. What may be termed quasi-postpositions are really nouns preceded by the postposition *no*, "of," and used in a sense less concrete than that originally belonging to them. Such are, for instance:

no hoka, "exterior of," i.e. "besides" (metaph.).
no kage, "shade of," ,, "behind."
no kawari, "change of," ,, "instead of."
no mukō, "opposite of," ,, "opposite, "beyond."

no naka,	"interior of,"	i.e.	"inside, in."
no shĭta,	"lower part of,"	„	"below."
no soto,	"exterior of,"	„	"outside," "beyond."
no tame,	"sake of,"	„	"because of." / "in order to."
no uchi,	"interior of,"	„	"inside," "in."
no ue,	"top of,"	„	"on," "upon."
no ushiro,	"back of,"	„	"behind."
no waki,	"side of,"	„	"beside" (by the side).

We thus get such phrases as:

Ie no uchi.	"In (side) the house."
Hei no soto.	"Beyond the fence."
Kura no naka.	"In (side) the godown."
Omoi no hoka.	"Outside of thought," *i.e.* "unexpectedly."
Hanashi no tsuide.	"Occasion of talking," *i.e.* "in the course of conversation."
Ano yama no kage.	"Behind those mountains."

¶ 142. When followed by a verb, the quasi-postpositions take *ni* after them (less often *ye*), except in the case of the substantive verb "to be," which requires *de*, unless when signifying "*there* is," etc. (*De aru* is generally contracted to *da*; *de gozaimasŭ* to *desŭ*, and so on; see p. 64). Thus:

To-dana no naka ni haitte imasŭ.
Cupboard 's inside in, entering is.
"It is in the cupboard." (One might equally well say *Todana no naka desŭ.*)

Tsŭkue no ue ni notte imasen ka?—Tsŭkue no ue desŭ.
Table 's top on, riding isn't ? Table 's top (*it*) is.
"Isn't it on the table?—Yes, it is."

Kono hoka ni, mada / This-of besides, still / *iro-iro gozaimasŭ.* / various-kinds are. — "There are various kinds besides this one." (For *kono* = "of this," see p. 54; similarly for *sono* immediately below.)

Ie no soto ye deru. / House 's outside to go-out. — To go out-of-doors.

Kawa no mukō de gozaimasŭ. / River 's opposite (*it*) is. — "It is on the other side of the river."

Note also the idiom *sono kawari ni*, lit. "change of that," used in the sense of "on the other hand."

¶ 143. When prefixed attributively to a noun, this class of words changes the *ni* into *no*, in accordance with the rule explained in ¶ 111, thus:

Tansu no naka no kimono. / Chest-of-drawers 's interior 's clothes. — "The clothes in the chest of drawers."

Kono hoka no shina-mono. / This-of exterior 's articles. — "The other things besides these."

Mon no waki no momiji wa, / Gate 's side 's maple as-for, / *rippa ni kōyō shimashĭta.* / splendidly red-leaf has-done. — "The leaves of the maple-tree by the gate have become beautifully red."

¶ 144. When a member of this class of words follows a verb, its force changes slightly, so as to correspond to that of an English adverb or conjunction, thus:

Kare kore suru uchi ni, / That this do while, / *hi ga kuremashĭta.* / day (*nom.*) darkened. — "While we were doing all this, night came on." (Note the idiom *kare kore*, "that and this," or, as we should say, "this, that, and the other.")

Sō suru hoka, shĭkata ga nai. / So do except, way-of-doing (*nom.*) isn't. — "There is nothing else to be done."

Kinō furimashĭta kawari
Yesterday rained change
ni, kyō wa ii o
in, to-day as-for, good honourable
tenki (de gozaimasŭ).
weather (is).

"Whereas it rained yesterday (*i.e.* after yesterday's rain), it is beautiful weather to-day."

¶ 145. There are also quasi-postpositions formed by *ni* and the gerunds of verbs, as *ni atatte*, "just at," from *ataru*, "to strike;" *ni shĭtagatte*, "according to," from *shĭtagau*, "to conform;" *ni yotte*, "owing to," from *yoru*, "to rely;" thus:

Kyaku ni taishĭte shitsurei desŭ.
Guest to confronting, rudeness is.

"It is rude to say (or do) that to a guest."

Anata ni taishĭte, mōshiwake ga
You to confronting excuse (*nom.*)
gazaimasen.
is-not.

"I know not how to excuse myself to you."

Amari nyūhi wo kake-sugimashĭte,
Too-much expense (*accus.*) having-put-exceeded,
ima ni itatte kōkwai shĭte imasŭ.
now to reaching, repentance doing am.

"I am sorry now for my extravagance."

Shinnen ga kimasŭ ni yotte,
New-year (*nom.*) comes to owing,
o kazari wo
honourable decorations (*accus.*)
itasankereba narimasen.
if-we-don't-make. (*it*)isn't.

"As the New Year is approaching, we must decorate (the gate)."

CHAPTER VI.

The Numeral.

CARDINAL NUMBERS.

¶ 146. In European grammars the numerals are generally disposed of in a few lines, as forming a mere subdivision of the adjective. In Japanese the numeral is rather a species of noun, and a species of noun with marked peculiarities of its own, necessitating its treatment as a separate part of speech.

¶ 147. There are two sets of numerals, one of native and the other of Chinese origin. The native set is now obsolete except for the first ten numbers, which are as follows :—

	SUBSTANTIVE FORM.	FORM USED IN COMPOUNDS.	ENUMERATIVE FORM.
1	*hĭtotsu*	*hĭto*(-*tsŭki*) (1 month)	*hi*
2	*fŭtatsu*	*fŭta*(- ,,) (2 months)	*fū*
3	*mitsu*	*mi*(- ,,) (3 ,,)	*mĭ*
4	*yotsu*	*yo*(- ,,) (4 ,,)	*yō*
5	*itsŭtsu*	*itsu*(- ,,) (5 ,,)	*itsu*
6	*mutsu*	*mu*(- ,,) (6 ,,)	*mū*
7	*nanatsu*	*nana*(- ,,) (7 ,,)	*nana*
8	*yatsu*	*ya*(- ,,) (8 ,,)	*yā*
9	*kokonotsu*	*kokono*(- ,,) (9 ,,)	*ko*(*ko*)*no*
10	*tō*	*to*(- ,,) (10 ,,)	*tō*

N. B. It will assist the memory to notice that the even numbers are formed from the odds of which they are the doubles by a process of vowel-strengthening, the consonants being originally the same, though slightly disfigured in modern pronunciation, thus:

1 *hito* (anciently probably *pito*,)	2 *futa* (anciently probably *puta*).
3 *mi*,	6 *mu*.
4 *yo*,	8 *ya*.
5 *itsu* (anciently *itu*),	10 *to*.

¶ 148. The substantive forms of the numerals may either be used quite alone, or they may follow the noun, or lastly they may take the postposition *no*, "of," and precede the noun. They very rarely precede a noun without the intervention of *no*. Thus:—

Ikutsu gozaimasŭ ka?—*Hĭtotsu.* (How-many are ? — One.) "How many are there?—One."

Tsutsumi hĭtotsu, or *Hitotsu no tsutsumi.* "One parcel."

Mitsu de takŭsan (*de gozaimashō*). (Three by, great-deal will-probably-be.) "Three will no doubt be plenty."

Yatsu de tarimasŭ ka? (Eight by, will-suffice ?) "Will eight be enough?"

Tō bakari kudasai. (Ten about condescend.) "Please give me about ten."

Iki mo, kaeri mo, hĭtotsu michi. (Going also returning also one road.) "Taking the same road there and back again."

¶ 149. The form used in compounds always precedes the noun to which it refers, as *hĭto-tsŭki*, "one month;" *fŭta-hako*, "two boxfuls;" *mi-ban*, "three nights."

¶ 150. The enumerative form is used in counting over things, e.g. a bundle of paper money, linen to be sent to the wash, etc.

¶ 151. Though the native Japanese numerals above "ten" are now obsolete for ordinary purposes, note that *hatachi*,

the old native word for "twenty," is still used in the sense of "twenty years of age, and that *chi*, "a thousand," and *yorozu*, "a myriad," or "ten thousand," are still retained in proper names and in a few idioms, e.g. *Chi-shima*, "the Thousand Isles," i.e. "the Kurile Islands;" *Yorozu-ya*, a favourite shop-name, probably originating in the fact of many sorts of articles being exposed for sale.

¶ 152. The set of numerals borrowed from the Chinese is :

1 *ichi*, rarely *itsu*	6 *roku*, rarely *riku*
2 *ni*, rarely *ji*	7 *shĭchi*
3 *san*	8 *hachi*
4 *shi*	9 *ku*, rarely *kyū*
5 *go*	10 *jū*

100 *hyaku* 1,000 *sen* 10,000 *man* or *ban*

N. B. *Ichi* also means "whole," "all," as *ichi-nichi*, "one day," but also "all day long." The native Japanese numeral *hĭto*, "one," has come to have the same secondary sense in certain cases, as *hĭto-ban*, "one night" or "all night."—The word *ryō*, properly "both," is often substituted for *ni*.

All the others are formed by combining these, thus :

11 *jū-ichi*	20 *ni-jū*	29 *ni-jū-ku*
12 *jū-ni*	21 *ni-jū-ichi*	30 *san-jū*
13 *jū-san*	22 *ni-jū-ni*	40 *shi-jū*
14 *jū-shi*	23 *ni-jū-san*	50 *go-jū*
15 *jū-go*	24 *ni-jū-shi*	60 *roku-jū*
16 *jū-roku*	25 *ni-jū-go*	70 *shĭchi-jū*
17 *jū-shĭchi*	26 *ni-jū-roku*	80 *hachi-jū*
18 *jū-hachi*	27 *ni-jū-shĭchi*	90 *ku-jū*
19 *jū-ku*	28 *ni-jū-hachi*	100 *hyaku* or *ip-pyaku* (for *ichi-hyaku*)

200 *ni-hyaku* 300 *sam-byaku* 400 *shi-hyaku* (for *san hyaku*)
500 *go-hyaku* 600 *rop-pyaku* (for *roku hyaku*)
700 *shĭchi-hyaku* 800 *hap-pyaku* (for *hachi hyaku*)
900 *ku-hyaku* 1,000 *sen* or *is-sen* (for *ichi sen*)
10,000 *man* or *ichi-man* 100,000 *jū-man*
1,000,000 *hyaku-man* 108 *hyaku hachi*
365 *sam-byaku roku-jū-go* 1907 *is-sen ku-hyaku shĭchi*
43,000,000 *shi-sen sam-byaku-man*

There is a term *oku* meaning 100,000,000. Multiples of *man* serve for lesser numbers, as in the last examples given.

¶ 153. The Chinese numerals are not often used independently. It is customary to make them precede a noun, with which they form a sort of compound, as *ichi-nen*, "one year;" *is-sun* (for *ichi sun*), "one inch."

In forming such combinations, note the category of letter-changes of which the following are examples:

ch	*it-chō*	for *ichi chō*	"one *chō**"
	hat-chō	,, *hachi chō*	"eight *chō*"
	jit-chō	,, *jū chō*	"ten *chō*"
f and *h*	*ip-pun*	,, *ichi fun*	"one minute"
	ip-pen	,, *ichi hen*	"once"
	sam-pun†	,, *san fun*	"three minutes"
	sam-ben	,, *san hen*	"thrice"
	rop-pun	,, *roku fun*	"six minutes"
	rop-pen	,, *roku hen*	"six times"

* A measure of distance equivalent to about 120 yards English.

† Some words change *f*, not into *p*, but into *b*; thus *sam-buku*, three scrolls," from *san* and *fŭku*.

	jip-pun	for *jū fun*	"ten minutes"
	jip-pen	,, *jū hen*	"ten times"
	(*hyap-pun**	,, *hyaku fun*	"a hundred minutes")
	hyap-pen	,, *hyaku hen*	"a hundred times"
	(*sem-bun**	,, *sen fun*	"a thousand minutes")
	sem-ben	,, *sen-hen*	"a thousand times"
k	*ik-kin*	,, *ichi kin*	"one pound"
	san-gin	,, *san kin*	"three pounds"
	rok-kin	,, *roku kin*	"six pounds"
	jik-kin	,, *jū kin*	"ten pounds"
	hyak-kin	,, *hyaku kin*	"a hundred pounds"
	sen-gin	,, *sen kin*	"a thousand pounds"
m	*sam-mai*	,, *san mai*	"three (flat things)"
	sem-mai	,, *sen mai*	"a thousand ,, "
s	*is-sō*	,, *ichi sō*	"one (vessel)"
	san-zō†	,, *san sō*	"three (vessels)"
	has-sō	,, *hachi sō*	"eight vessels"
	jis-sō	,, *jū sō*	"ten vessels"
	sen-zō	,, *sen-sō*	"a thousand vessels"
sh	*is-shaku*	,, *ichi shaku*	"one foot"
	has-shaku	,, *hachi shaku*	"eight feet"
	(*jis-shaku**	,, *jū shaku*	"ten feet")
t	*it-teki*	,, *ichi teki*	"one drop"
	hat-teki	,, *hachi teki*	"eight drops"
	jit-teki	,, *jū teki*	"ten drops"

N. B. Though the difficulty of making these letter-changes correctly will strike the beginner chiefly in the case of numeral combinations, the same euphonic rules apply to all other Chinese compounds, thus:

ket-chaku, from *ketsu chaku*, "decision," "final resolve."

tem-pō, ,, *ten hō*. (See Vocabulary.)

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* Not in use.

† Some words in *s* do not change the *s* into *z*, thus *san-satsu*, "three volumes," not *san-zatsu*.

Nip-pon, from *nichi hon*, "Japan."
ak-kō, „ *aku kō*, "bad language."
am-ma, „ *an ma*, "a shampooer."
mes-sō, „ *metsu sō*, "extravagant."
zas-shi, „ *zatsu shi*, "a magazine," "a review."
bet-tō, „ *betsu tō*, "a groom."

(In practice the hyphen is generally omitted in such words.)

¶ 154. The Japanese numerals, as far as they go, are mostly employed with Japanese nouns, and the Chinese numerals with Chinese nouns. But there are numerous exceptions to this rule, for instance :

it-toki (but also *hĭto toki*), "one hour."
fūta-fūfu, "two married couples."
mi-ban, "three nights."
yo-nen, "four years."

After "ten," beyond which the Japanese numerals no longer run, the Chinese numerals are perforce employed with Japanese as well as with Chinese words, thus :

jū-ni hako, "twelve boxfuls."
hyaku kumi, "a hundred sets."

¶ 155. Usage plays various freaks with the numerals. Thus the Chinese numeral *shi*, "four," which is considered unlucky because homonymous with *shi*, "death," is in many contexts replaced by the equivalent Japanese numeral *yo*, for instance :

yo-nin, "four persons." (*Shi-nin* means "a corpse.")
ni-jū-yo-ban, "No. 24."

N. B. Colloquialism sometimes goes a step further, corrupting the *yo* into *yon*. Thus people may say *yon-jū*, instead of *shi-jū*, "forty."

Chinese *shĭchi*, "seven," is sometimes replaced by Japanese *nana*. This is done for clearness' sake, as *shĭchi* is easily

confounded with *shi*, "four." Thus tradesmen and accountants will often say *nana-jis-sen*, instead of *shĭchi-jis-sen*, "seventy cents."

¶ 156. Usage likewise establishes a shade of difference in the sense of certain expressions which would at first sight appear to be synonymous, thus :

hĭto-hako, "one boxful ;" *hako hĭtotsu*, "one box."

hĭto-tsŭki, "one month ;" *ichi-getsu*, "the first month," i.e. "January ;" *ik-ka-getsu*, "one month." (For *ka* see ¶ 159, middle of p. 109.)

hĭto-ban, "one night ;" *ichi-ban*, "number one."

fŭta-ban, "two nights ;" *ni-ban*, "number two."

N. B. Both these *bans* are of Chinese origin ; but they are different words written with different characters.

AUXILIARY NUMERALS.

¶ 157. In English we do not say "one bread," "two beers," but "one *loaf* of bread," "two *glasses* of beer." Similarly we say "ten *sheets* of paper," "a hundred *head* of cattle," "so many *rubbers* of whist." Compare also the Pidjin-English "piecey," in such expressions as "one piecey man," "two piecey house," etc. Words of this kind are, in Japanese grammar, termed "auxiliary numerals." "Auxiliaries *to* the numerals" would be more strictly correct. The term "classifier" has also been proposed ; but "auxiliary numeral" is that which has obtained the widest currency. The auxiliary numerals constitute a highly important class of words. For whereas in English such expressions as those just mentioned are somewhat exceptional, they are the rule in Japanese.

¶ 158. In some cases, indeed, the numeral is prefixed directly to the noun, forming with it a sort of compound, e.g. *ichi-*

nichi, "one day;" *ichi-nin*, "one person;" *ichi-ri*, "one league." But usage ordinarily demands the insertion of an auxiliary numeral, as:

tera ik-ken, "temple one eaves," i.e. "one Buddhist temple."

fūton sam-mai, "quilt three flat-things," i.e. "three-quilts."

onna roku-nin, "woman six persons," i.e. "six women."

N. B. One may also say *ik-ken no tera*, *sam-mai no fūton*, etc.

¶ 159. The choice of the auxiliary numeral appropriate to each class of words is fixed by custom, a mistake in this matter producing the same absurd effect as does a wrong gender in French or German. The Japanese auxiliary numerals are, however, easier to remember than the French and German genders, since they are generally more or less founded on reason, as will be be seen by the following list of those most in use. As the auxiliary numerals are always employed, not independently, but in combination with the numerals proper, we give them here preceded in each case by *ichi*, "one," and *ni*, "two." The student should carefully notice the phonetic changes caused in many instances by the presence of *ichi*, and should refer to the table of changes on pp. 104—105. The presence of *ni* causes no such changes. An auxiliary numeral may therefore always be seen in its original shape when following that word. The chief auxiliary numerals are:

(*ichi-bu*, *ni*, etc.-)*bu*, "a class;" for copies of a book.

(*it-chō*, *ni-*)*chō*, "a handle;" for things with handles, such as muskets, jinrikishas, and many kinds of tools.

(*ichi-dai*, *ni-*)*dai*, "a stand;" for carriages and jinrikishas.

(*ip-puku*, *ni-*)*fūku*, (various meanings;) for scrolls, sips of tea, whiffs of tobacco, and doses of medicine.

(*ip-pai, ni-*)*hai*, "a wine-cup;" for cupfuls and glassfuls of any liquid; also for loaded junks or steamers.

N. B. *Ip-pai* also means "full."

(*ip-piki ni-*)*hiki*, "a fellow;" for most living creatures, excepting human beings and birds; also for certain quantities of cloth and sums of money.

(*ip-pon, ni-*)*hon*, "a stem;" for cylindrical things, such as sticks, trees, fans, pens, bottles, newspapers rolled up to be posted, etc.

(*ichi-jō, ni-*)*jō*, "a mat;" for mats.

(*ik-ka, ni-*)*ka*, sometimes *ko*, "the culm of the bamboo;" for a few things that have no other auxiliary numeral appropriated to them, more, however, in the bookish style than in genuine Colloquial.

(*ik-ken, ni-*)*ken*, "eaves;" for buildings generally.

(*ichi-mai, ni-*)*mai*, "a shrub;" for flat things, such as sheets of paper, coins, plates, coats, shirts, rugs, etc.

(*ichi-mei ni-*)*mei*, "a name;" for human beings. This word *mei* is somewhat bookish; *nin* is more genuinely Colloquial.

(*ichi-nin, ni-*)*nin*, "a person;" for human beings.

(*is-satsu, ni-*)*satsu*, "a volume;" for volumes of a book. Do not confound *satsu* with *bu*, which latter refers to complete copies of a work, irrespective of the number of volumes contained in it.

(*is-shu, ni-*)*shu*, "a head;" for poems.

(*is-sō, ni-*)*sō*, "a boat;" for vessels of every description.

(*is-soku, ni-*)*soku*, "a foot;" for pairs of socks, clogs, boots, etc.

(*it-tō, ni-*)*tō*, "a head;" for horses and cattle; but *hiki* may also be used.

(*ichi-wa*, *ni-*)*wa*, "a feather;" for birds, also for hares. This word suffers irregular phonetic changes, thus:

3 *sam-ba*,	4 *shi-wa*	5 *go-wa*	6 *rop-pa*
7 *shĭchi-wa*,	8 *hachi-wa*	9 *ku-wa*	10 *jip-pa*

¶ 160. EXAMPLES OF THE USE OF THE AUXILIARY NUMERALS.

Hanshi ichi-mai.	"One sheet of (a certain common kind of) paper."
Uta is-shu.	"One (Japanese) poem."
Ko-gatana ni-chō.	"Two pen-knives."
Fude sam-bon.	"Three pens."
Waraji is-soku.	"One pair of straw sandals."
Hon go-satsu.	"Five volumes." (*Hon* = "book.")
Rok-ka-sho. Six-piecey-place.	"Six places."
Gunkan jis-sō.	"Ten war-vessels."
Ushi hyap-piki. *Ushi hyakŭ-tō.*	"A hundred head of cattle."
Suzume sem-ba.	"A thousand sparrows" (in nature).
Sem-ba suzume.	"A thousand sparrows" (in art).
Ichi-nim-biki no kuruma. One-person-pull 's vehicle.	"A jinrikisha with one man."

N. B. This *biki* (the *nigori*'ed form of *hĭki*, the "indefinite form" of *hĭku*, "to pull") is of course quite a different word from the auxiliary numeral *hiki* in *ip-piki*, *sam-biki*, etc.

Ichi-nin-nori no kuruma. One-person-ride 's vehicle.	"A jinrikisha capable of holding one person only."
Ni-nin-nori no kuruma. Two-person-ride 's vehicle.	"A jinrikisha capable of holding two persons."
Ni-tō-biki no basha. Two-head-pull 's carriage.	"A carriage with two horses."

Cha wo ip-pai.
Tea (*accus.*) one-cupful.

[Bring me] a cup of tea.

Mukō san-gen, ryō-donari.
Opposite three-eaves, both-next-door.

"The three houses opposite and the one on either side."

Kochira wa hachi-jō, tsugi no
Here as-for eight-mat; next of
ma wa jū-ni-jō. Sono
space as-for, twelve-mat. That
hoka, jū-jō ni, roku-jō ni,
besides, ten-mat and, six-mat and,
yo-jō-han mo gozaimasŭ.
four-mat-half also (*there*) are.

"This room has eight mats, the next twelve. Besides these, there is one of ten mats, one of six, and one of four and a half."

Gogo no san-ji goro ni
Noon-after of three-hour about at
deru kara, sore made ni
go-out because, that till in,
ni nim-biki no jinriki ichi-dai
two-person-pull of jinrikisha one-stand
shĭtaku sasete oite
preparation causing-to-do placing
kudasai.
condescend.

"I am going out at about three o'clock. So please see that a jinrikisha with two men is ready for me by then."

Dōgu-ya de byōbu is-sō to,
Utensil-house at, screen one-pair and,
kakemono ni-fŭku katte
hanging-scroll two-border having-bought
oita kara, kozukai wo tori
placed because, coolie (*accus.*) fetch
ni yatte kudasai.
to sending condescend.

"Please send a coolie to fetch a pair of screens and two *kakemonos*, which I have just purchased at the curio-dealer's."

¶ 161. It will be noticed that all the examples hitherto given of auxiliary numerals are Chinese.* The auxiliary numberals of native Japanese origin are far less numerous. The only ones worth mentioning here are :—

* *Wa* (p. 110) indeed is Japanese. But we have classed it under the Chinese auxiliary numerals, because it is always used in conjunction with the Chinese numerals *ichi*, *ni*, etc.

(*hĭto-*) *hashira*, "a post;" for Shintō divinities.

,, *kabu*, "a stump;" for shrubs, plants, and (business) shares.

(*hĭto-*) *kumi*, "a company;" for sets of things or persons, such as toys consisting of more than one part, tea-sets, nests of boxes that fit into each other, pairs of gloves, parties of tourists, etc.

(*hĭto-*) *ma*, "space;" for rooms.

,, *mune*, "the ridge of a roof;" for houses and any groups of buildings included under one roof.

(*hĭto-*) *soroi*, "a match;" for sets of things of like nature, such as suits of clothes.

(*hĭto-*) *suji*, "a line;" for towels and for rope-like things.

,, *tomai*, "a hut thatched with matting;" for godowns.

The native auxiliary numerals take the Japanese numerals before them up to "ten" inclusive, thus: *fŭta-kumi*, *mi-ma*, *mu-tomai*. After "ten" they perforce take the Chinese numerals (conf. ¶ 154), thus: *jū-ni-kumi*, *ni-jū-ma*, *shi-jū-hachi-tomai*. No euphonic changes take place.

N. B. Things having no special auxiliary numeral appropriate to them are counted by means of the native Japanese numerals *hĭtotsu*, *fŭtatsu*, etc.; thus *tamago hĭtotsu* "one egg;" *momo tō bakari*, "about ten peaches." Even things provided with a special auxiliary numeral sometimes replace the latter by *hĭtotsu*, *fŭtatsu*, etc., in slipshod talk. Purists, too, sometimes employ bookish auxiliary numerals now scarcely intelligible to the uneducated, as *kagami ichi-men*, "one mirror" (lit. mirror one surface), *isu ik-kyaku*, "one chair" (lit. chair one leg), where ordinary speakers would simply say *kagami hĭtotsu*, *isu hĭtotsu*.

¶ 162. In Classical Japanese, human beings are counted by means of the native numerals, with the unexplained suffix *tari* attached. Of these words the Colloquial language has retained only the following:

hĭtori (for *hĭto-tari*), "one person;"
fŭtari (for *fŭta-tari*), "two persons;"
yottari (for *yo-tari*), "four persons;"

which are used concurrently with, but oftener than, their Chinese synonyms *ichi-nin*, *ni-nin* and *yo-nin*.*

¶ 163. Questions respecting number and quantity are asked by means of the word *iku*, which is, however, not used alone, but always in combination, thus:

iku-ra ? how much?, *lit.* "*about* how much?", *ra* being the particle of vagueness already mentioned on pp. 29—30 as helping to form certain plurals;

iku-tabi ? "how often?"
iku-tsu ? "how many?"
iku-nin ? / *ikŭ-tari* ? } ,, ,, (said of human beings);
iku-mai ? ,, ,, (said of flat things);
iku-hon ? ,, ,, (said of cylindrical things);

and so on with all the auxiliary numerals, no phonetic changes taking place in the latter.

¶ 164. *Iku* may be replaced by *nani*, usually shortened to *nan* in such contexts. *Nani*, though itself Japanese, is chiefly found before words of Chinese origin, thus:

nan-ji ? "what o'clock?"
nan-nen ? "how many years?"
nan-nin ? "how many persons?"
nan-ri ? "how many leagues?"

Very often the word *hodo*, "about," is added, thus:

nan-nen hodo ? *nan-ri hodo* ?

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* See ¶ 155, p. 106, for the substitution, even before Chinese auxiliary numerals, of Japanese *yo* for Chinese *shi*, "four."

"How much?" is often rendered by *ika-hodo ?* *dore hodo ?* or *dono kurai ?* all really meaning "*about* how much?"

¶ 165. The following are examples of the use of the Japanese auxiliary numerals and of the interrogative numeral words:

Sakazuki hĭto-kumi. "One set of *sake*-cups."

Yōfuku hĭto-soroi. "One suit of foreign clothes."

Kami fŭta-hashira. "Two Shintō deities."

O (Honourable) *ikŭ-tari de* (how-many-people) *gozaimasŭ ?* (are?) } "How many are there in your party?"

Yottari desŭ. "There are four of us."

Nan-ji desŭ ? "What o'clock is it?"

Iku-tsu gozaimasŭ ? } "How many are there?"
Iku-hon , , } (The choice of one or other of these
Iku-mai (etc.) , , } Japanese equivalents depends on the nature of the object referred to; see ¶ 159.)

Kono tansu wa, ikura (This cabinet as-for, how-much) *desŭ ?* (is?) } "How much is this cabinet?"

Kesa (This-morning) *ake-gata* (dawn) *no* ('s)
kwaji (conflagration) *de,* (by,) *naga-ya ga* (long-house (*nom.*))
fŭta-mune (two roof-ridges) *yakete,* (having-burnt,) *dozō* (godown)
ga (*nom.*) *hĭto-tomai* (one-hut) *ochita* (fell) *sō* (appearance)
desŭ. (is.)
} "They say that two *naga-ya* were burnt down and one godown ruined by the fire at dawn this morning."

N. B. As the auxiliary numeral, so also does the Japanese equivalent of our word "pair" vary with the object to which it is applied. Thus people say

byōbu is-sō, "a pair of screens."
hanatate it-tsui, "„ „ „ flower-vases."
hashi ichi-zen, "„ „ „ chopsticks."
tori wa hĭto-tsugai, "„ „ „ fowls," etc.

ORDINAL, FRACTIONAL, ETC., NUMBERS.

¶ 166. What we term ordinal numbers are sometimes marked by suffixing the word *me* ("eye") to the Japanese, or *bamme* (*ban*="number") to the Chinese cardinal numbers; or else the word *dai* ("order") may be prefixed and nothing added, or *dai* may be prefixed and *bamme* added, to the Chinese cardinal numbers. All such forms take the post-position *no*, "of," when preceding a noun, thus:

fūtatsu-me,
ni-bamme,
dai ni
dai ni-bamme,
} "the second."

futsūka-me, "the second day."
ni-dō-me, "the second time."
nan-chō-me? "what ward (of a street)?"
ni-chō-me, "the second ward."

Dai ni-ban, or simply *ni-ban* also *dai ni-go*—constantly means "number two;"—similarly in the case of the other numbers.

Nan-gō no shitsu ni irasshaimasŭ.
What-number 's room in deign-to-be?
"What is the number of your room (or cabin)?"

Dai san-gō ni orimasŭ.
Order three-number in am.
"I am in number three."

Iida-machi roku-chō-me ni-jū-banchi. (*chi*="earth.")
"No. 20 of the 6th Ward of Iida Street."

Kado kara san-gen-me.
Corner from, third-house.
"The third house from the corner."

N. B. *Gen* is the *nigori*'ed form of *ken*, the auxiliary numeral for houses (see p. 109).

¶ 167. Notwithstanding the existence of such forms as the above, the Japanese mind has not, properly speaking, a very

clear idea of the distinction between cardinal numbers and ordinal numbers, for which reason the cardinals are often used in an ordinal sense, thus :

Meiji shi-jū-ichi-nen (lit. "Meiji 41 year"), "the forty-first year of (the chronological period termed) Meiji," i.e. "A.D. 1908," according to the European reckoning. Similarly *ni-gwatsu* or *ni-getsu* (lit. "two month"), i.e. "February ;" *jū-ichi-nichi* (lit. "eleven day"), i.e. "the eleventh day of the month."

N. B. The context generally shows whether the number should be taken as a cardinal or as an ordinal. Sometimes the cardinal numbers are distinguished by the insertion of an auxiliary numeral. Thus "two months" would be not *ni-getsu*, but *ni-ka-getsu*, or, in native Japanese parlance and without any auxiliary numeral, *fŭta-tsŭki*.

¶ 168. Years are usually counted by what are termed "year-names" (Jap. *nengō*) i.e. periods of irregular length with names arbitrarily chosen. The present period "Meiji" began with the overthrow of the Shōgunate and the restoration of the Mikado to absolute power in 1868. Occasionally of late, years have been counted from the fictitious era of the mythical Emperor Jimmu, who, according to the Japanese history books, was the first human monarch of this empire, and ascended the throne on the 11th February, B. C. 660.

¶ 169. January is called *shō-gwatsu*, lit. "the chief month ;" sometimes also *ichi-getsu*, lit. "one month." (*Gwatsu* is the Go-on, *getsu* the Kan-on pronunciation of the same Chinese character 月, "moon ;" see p. 7 for these technical terms.) The other months are formed by prefixing the Chinese numerals to the word *gwatsu* or *getsu*. Thus the months run as follows :

shō-gwatsu,	"January,"	*shĭchi-gwatsu,*	"July."
ni-gwatsu,	"February."	*hachi-gwatsu,*	"August."
san-gwatsu,	"March."	*ku-gwatsu,*	"September."
shi-gwatsu,	"April."	*jū-gwatsu,*	"October."
go-gwatsu,	"May."	*jū-ichi-gwatsu,*	"November."
roku-gwatsu,	"June."	*jū-ni-gwatsu,*	"December."

¶ 170. The counting of the days of the month is a medley of native Japanese and imported Chinese parlance. We give the former in ordinary Roman, the latter in Italic type :

ichi-nichi, tsuitachi,	the 1*st* of the month.	*jū-roku-nichi,*	the 16*th*
futsŭka,	the 2*nd*	*jū-shĭchi-nichi,*	„ 17*th*
mikka,	„ 3*rd*	*jū-hachi-nichi,*	„ 18*th*
yokka,	„ 4*th*	*jū-ku-nichi,*	„ 19*th*
itsŭka,	„ 5*th*	hatsŭka,	„ 20*th*
muika,	„ 6*th*	*ni-jū-ichi-nichi,*	„ 21*st*
nanuka,	„ 7*th*	*ni-jū-ni-nichi,*	„ 22*nd*
yōka,	„ 8*th*	*ni-jū-san-nichi,*	„ 23*rd*
kokonoka,	„ 9*th*	*ni-jū*-yokka,	„ 24*th*
tōka,	„ 10*th*	*ni-jū-go-nichi,*	„ 25*th*
jū-ichĭ-nichi,	„ 11*th*	*ni-jū-roku-nichi,*	„ 26*th*
jū-ni-nichi,	„ 12*th*	*ni-jū-shĭchi-nichi,*	„ 27*th*
jū-san-nichi,	„ 13*th*	*ni-jū-hachi-nichi,*	„ 28*th*
jū-yokka,	„ 14*th*	*ni-jū-ku-nichi,*	„ 29*th*
jū-go-nichi,	„ 15*th*	*san-jū-nichi,*	„ 30*th*
		san-jū-ichi-nichi,	„ 31*st*

misoka, "the last day of the month" (whether the 30*th* or 31*st*).

ō-misoka, "the last day of the year."

N. B. The word *misoka* is tending to pass out of educated usage.

¶ 171. The above forms, which are really cardinals, serve likewise for such expressions as "two days," "twelve days,"

"twenty days," etc. But *tsuitachi* cannot be used in the sense of "one day," because it is derived from *tsŭki tachi*, "the moon rising," i.e. "the first day of the moon." "One day" is therefore always *ichi-nichi*. Neither can *misoka* be used in the sense of "thirty days" or "thirty-one days," notwithstanding the fact that "thirty (*miso*) days (*ka*)" is its etymological meaning in archaic Japanese.

¶ 172. Hours are counted by prefixing the Chinese numerals to the Chinese word *ji*, "time," "hour," thus :

ichi-ji,	"one o'clock."
yo-ji jū-go-fun,	"a quarter (lit. fifteen minutes) past four."
jū-ichi-ji han,	"half-past eleven."
jū-ichi-ji shi-jū-go-fun,	"eleven forty-five."
jū-ni-ji jū-go-fun mae,	"a quarter to twelve."
han-ji-kan,	"half-an-hour." (*kan* = "interval.")
ichi-ji kan han,	"an hour and a half."

¶ 173. "Half," as just instanced, is *han*, or, when used substantively, *hambun* (lit. "half part").

N. B. The word *hambun* is used idiomatically in such expressions as *kazari hambun*, "half (i.e. partly) as an ornament,"—said, for instance, of the charm-bags worn by children ; *omoshiro hambun*, "half in fun," where the ordinary rules of Japanese construction would lead one to expect to see *hambun* placed first instead of second. In all such instances the stress lies on the word *hambun*.

Other fractional and multiplicative numbers are expressed, as in the following examples, by means of the words *bun*' "part" and *bai*, "double :"

sam-bun no ichi,	"one-third."
sam-bun no ni,	"two-thirds."
shi-bun no ichi,	"a quarter."

shi-bun no san, "three-quarters."
jū-roku-bun no ichi, "one-sixteenth."
jū-bun no san, "three-tenths."
bai or *ni-bai*, "double," "twice as much."
sam-bai, "treble," "three times as much."

N. B. Dropping the *n* of *bun* and at the same time the postposition *no*, one may also say *sam-bu ichi*, *sam-bu ni*, etc. Such an expression as *ni-bu*, lit. "two parts," may mean either "two tenths" or "two hundredths" (i.e. "two per cent"), etc.

¶ 174. Note also the following miscellaneous locutions:

ni-do, "twice." *san-do*, "thrice."

ni-do-me, "the second time." *san-do-me*, "the third time."

fŭtari-mae, "portions for two." *san-nin-mae*, "portions for three."

ni-wari, "twenty per cent." *san-wari*, "thirty per cent."

ni-wari go-bu, "twenty-five per cent." *san-wari go-bu*, "thirty-five per cent."

fŭtatsu or *ni-mai*, etc. *zutsu*, "two at a time." *mitsu* or *sam-mai*, etc. *zutsu*, "three at a time."

dai ni ni, "in the second place," "secondly." *dai san ni*, "in the third place," "thirdly."

fŭtatsu mitsu, "two or three."
shi-go-nichi, "four or five days."
jū-go-roku-nin, "fifteen or sixteen persons."
jū ni hak-ku, ten in, eight-nine. "eight or nine out of ten," *hence* "ten to one," "probably."
hĭtotsu oki, one omitting. "every other one, alternate."
ichi-nichi oki, (famil.) *kaku-jitsu*, (elegant) "every other day."

CHAPTER VII.

The Adjective.

PRIMARY INFLECTIONS.

¶ 175. The salient points of the primary inflections of adjectives in the Tōkyō Colloquial may be compendiously described as follows :—

I. Adjectives have a form in *i*, which is both attributive and predicative, that is to say, which may be used either prefixed to a noun, or else at the end of a sentence with the English verb "to be" understood, thus :

Takai yama, "A high mountain."

Yama ga takai, "The mountain is high."

Samui kaze, "A cold wind."

Kaze ga samui, "The wind is cold."

N. B. *Ga* must not be mistaken for the equivalent of the English word "is." It is a postposition serving approximately to denote the nominative case. (See p. 66.)

II. Adjectives have a form in *ō* or *ū*, which is used instead of the form in *i* when *gozaimasŭ*, the polite verb for "to be," is expressed. Thus :

Yama ga takō gozaimasŭ. "The mountain is high."

Kaze ga samū gozaimashō. "The wind is probably cold."

III. Adjectives have a form in *ku*, which is used when a verb other than *gozaimasŭ* follows, and which often, though not always, corresponds to an English adverb in "ly ;" thus :

Yama ga takaku miemasŭ. { "The mountain looks high."
Mountain (*nom.*) high looks.

Hayaku kite kudasai. { "Please come quickly."
Quickly coming condescend.

¶ 176. But in order to attain to a full and satisfactory intelligence even of these Colloquial forms, it is necessary to dig deeper, and to see how matters stand in the Classical language, from which the Colloquial forms are still in the act of being evolved. Observe at the outset that the inflections of Japanese adjectives have no reference whatever to such European grammatical categories as number, gender, or the degrees of comparison. Their object is partly to distinguish the attributive from the predicative relation, partly to distinguish the end of a mere clause from the end of a complete sentence.

¶ 177. The Classical termination of adjectives when used attributively is *ki*. Their termination when used predicatively at the end of a sentence is *shi*. Hence this latter is technically called the "conclusive form," thus :

ATTRIBUTIVE.		CONCLUSIVE.
Takaki yama, "A high mountain."	{	*Yama takashi,* "The mountain is high."
Samuki kaze, "A cold wind."	{	*Kaze samushi,* "The wind is cold.

¶ 178. It is from these two Classical forms in *ki* and *shi* that the single Colloquial form in *i* has originated, by the dropping of the distinctive consonants *k* and *sh*.

In set speeches and in the conversation of pedantic speakers, the "attributive form" in *ki* may still not infrequently be heard. It is employed exclusively in the case of the words *gotoki*, "like," "similar," and *beki*, a sort of verbal adjective

corresponding to our termination "....ble," or to our auxiliary verbs "ought" or "should," thus: *shinzu-beki*, "credible," "ought to be believed;" *osorubeki*, "terrible." (Conf. ¶ 192.)

N. B. The corresponding conclusive form *beshi* is no longer employed by educated speakers; but the *bei* perpetually heard at the end of sentences from the lips of the lowest classes in Eastern and Northern Japan, and signifying "shall," "will," "must," is a corruption of it. For instance, *Sō dam-bei*, "That is probably so," "No doubt you are right," represents an older *Sō de aru-beshi*, and is equivalent to the standard Colloquial *Sō de gozaimashō*.

¶ 179. The "conclusive form" in *shi* is still used in the words *nashi*, "non-existent," "is not," and *yoshi*, "good," concurrently with the commoner forms *nai* and *yoi*, thus:

Nani[1] *mo*[2] *nashi*.[3] (elegant)
Nanni mo nai. (familiar)
} "Everything[1,2] (is) non-existent[3]," *i.e.* "There is nothing."

Yoshi, yoshi! "All right!"

It is also still to be heard in such emphatic locutions as

Samusa wa samushi.
Coldness as-for, (*it is*) cold
} "It *is* cold," *or*, "It *was* cold," *or*, "It is cold with a vengeance."

Kurasa wa kurashi. "It *is* dark," etc.

¶ 180. The third Classical termination of adjectives is *ku*. It corresponds to the indefinite form of verbs (conf. ¶ 278 and ¶ 425), and its original function is that of predicate at the end of every clause of a sentence excepting the last, which alone takes the conclusive termination *shi*. Thus:

Yama takaku, kikō samuku, jinka sūkunashi.
} "The mountains (of a certain country) **are high**, the climate **is cold**, and the human dwellings there are few."

This construction is now rarely heard except in set speeches, genuine Colloquial usage preferring either to end each clause by the form in *i* (sometimes followed by the expletive *shi*, as in the last example but two on p. 127), or, oftener still, to turn the sentence some other way, thus :

Taiyō wa ōkii, atsui, akarui
Sun as-for, big, hot, light
tama de, sono gururi wo
ball being, its around(*accus.*)
yūsei to iu sekai
planets that (*they*) say worlds
ga mawatte iru.
(*nom.*) circling are.

"The sun is a great, hot, shining ball, around which circle other worlds called planets."

Ōkii chiisai no arasoi.
Big small 's dispute.

"An argument about the size (of a thing)."

Shina mo yoroshikereba,
Article also whereas-is-good,
nedan mo yasui.
price also (*is*) cheap.

"The article is a good and cheap one.

N. B. For the conditional (as *yoroshikereba* above) thus used, see ¶ 300. The following example shows it and the *ku* form in harness together :

Chūshaku mo nakereba
Commentary also as-there-is-not,
jibiki mo naku, kyōshi
dictionary also not-being, teacher
mo nai to iu yō na
also is-not that say manner being
wake de, jitsu ni go-ri
reason by, truly five-miles
muchū de arimashita.
fog-inside was.

"Truly great were my perplexities, being, as I was, without a commentary, without a dictionary, and without a teacher.

¶ 181. What the Colloquial has retained in full vigour is a secondary use of the form in *ku*, prefixed to verbs ; and it has become rather usual, having regard to this use alone, to call the form in question the "adverbial form," because the European equivalents of Japanese adjectives in *ku* are often, though not invariably, adverbs, thus :

Omoshiroku kikoemasŭ.	"It sounds amusing."
Osoku kaerimashĭta.	"I came home late."
Yoku dekita.	"It is well done."
Ōkiku narimashĭta koto!	"How big he has become!"

N. B. For *koto* thus used, see top of p. 38.

Naru-take hayaku o ide nasai.
As....as possible quickly, honourable exit deign.
"Please come as quickly as possible."

N. B. Just as vulgar speakers often omit the termination "ly" of English adverbs, so also, in familiar Japanese style, and not from the uneducated alone, do we hear such expressions as *osoroshii warui*, "dreadful (ly) bad," where *osoroshĭku warui* would better accord with the old traditions of the language.

¶ 182. The verb "to be" is no exception to the rule whereby all verbs must be preceded by the adverbial or indefinite form in *ku*. It is therefore correct to say, for instance:

Ano yama wa takaku gozaimasŭ.	"That mountain is high."
Kaze ga samuku gozaimashō.	"The wind will probably be cold."

But Colloquial usage prefers to drop the *k* of the termination in such contexts. Moreover, after the *k* has been dropped, a crasis of the remaining vowels of the termination ensues. By this series of changes,

(Stems in *a*) *takaku* passes through *takau* to *takō*.
(„ „ *i*) *yoroshĭku* „ „ *yoroshiu* „ *yoroshīū*.
(„ „ *o*) *shiroku* „ „ *shirou* „ *shirō*.
(„ „ *u*) *samuku* „ „ *samuu* „ *samū*.

N. B. The genuine modern Colloquial possesses no stems ending in *e*. In earlier times, however, and in the semi-Colloquial of certain books we find such series as

shigeku, shigeu, shigyō.
beku, beu, byō.

Hence it is usual to say :

Ano yama wa takō gozaimasŭ ;
Kaze ga samū gozaimashō ; etc.

N. B. The Kyōto dialect goes a step further even than that of Tōkyō, and prefers to make use of these abbreviated forms before all verbs whatsoever. The same usage is found in the more or less artificial Colloquial alluded to just above, as sometimes making its way into print.—Foreigners are apt to say *Ano yama wa takai de gozaimasŭ*, etc. The use of such expressions, though not absolutely forbidden, should be avoided. If addressing an inferior, say *Ano yama wa takai*. If addressing an equal or superior, say *Ano yama wa takō gozaimasŭ*.

¶ 183. It will be noticed that all the inflections of adjectives are added to a stem which terminates in one of the vowels. This stem is occasionally employed as an independent word. Thus *Aka*, *Kuro*, *Shiro*, "Brownie," "Blackie," and "Whitie," serve as names for dogs. The phrase *naga no toshi tsŭki* means "long months and years" (lit. "years and months"). But by far the commonest use of the stem is to form compound words, thus :

aka-gane, "copper ;" from *akai*, "red," and *kane*, "metal."

hoso-nagai, "slender ;" from *hosoi*, "narrow," and *nagai* "long."

kurushi-magire, "wildness caused by pain ;" from *kurushii*, "painful," and *magireru*, "to be confused."

shiro-kane, "silver ;" from *shiroi*, "white," and *kane*, "metal."

yasu-domari, "a cheap lodging ;" from *yasui*, "cheap," and *tomaru*, "to stay."

yo-sugiru, "to be too good ;" from *yoi*, "good," and *sugiru*, "to exceed."

N. B. There is a slight difference of signification, or at least of intention, between such expressions as *takai yama*, "a high mountain," and *taka-yama*, "a high-mountain," similar to that which we feel in English between "high land" and "the Highlands," or "a black bird" and "a blackbird." The compound form is more idiomatic, it tends to assume a specific meaning irrespective of the original signification of its constituent parts (e.g. *fŭta-go*, "twins," from *fŭta*, "two," and *ko*, "child"), and it is that preferred in proper names. Thus there are several places called *Takayama*, but none called *Takai yama*.

¶ 184. From the foregoing remarks, we may proceed to construct a table of the primary inflections of adjectives, as used in ordinary conversation. We take as specimens the adjectives *takai*, "high;" *yoroshii*, "good," *shiroi*, "white;" and *samui*, "cold;" i. e. one for each of the four vowels *a, i, o, u*, with which Japanese adjective stems almost invariably terminate :

	"High."	"Good."	"White."	"Cold."
Stem	*taka*	*yoroshi*	*shiro*	*samu*
Attribut. } Conclus. }	*takai*	*yoroshii*	*shiroi*	*samui*
Adverbial or Indefinite }	*takaku*	*yoroshĭku*	*shiroku*	*samuku*
Predic. with verb "to be" expressed }	*takō*	*yoroshiū*	*shirō*	*samū*

N. B. *Onaji*, "same," is irregular, as its attributive (conclusive) form coincides in Colloquial with the stem. The adverbial form *onajiku* is still often heard; but with the verb "to be," more speakers say *onaji de* than *onajiū*.

¶ 185. The following are a few examples of the use of the primary inflections of adjectives :

O *hayō* *gozaimasŭ.* "Good morning."
Honourably early (*it*) is.

Yoi *o* *tenki* *de* *gozaimasŭ.* "It is fine weather."
Good honourable weather (*it*) is.

Zōsa *ga* *nai.* "There is no difficulty."
Difficulty (*nom.*) is-not. (*Gozaimasen* would be more polite than *nai*.)

Yakamashii! *shabetcha* *ikenai.* "Don't chatter and make such a row!"
(*You*) are-noisy! as-for-chattering, it-is-no-go.

Yoku *wakarimasen.* "I don't quite understand."
Well understand-not.

Warui *no* *da.* "It is a bad one."
Bad one is (For *no*, see ¶ 112.)

Tsui *ni* *naku* *narimashĭta.* "He is dead at last."
Finally non-existent has-become.

Kanjō *wo* *hayaku* *dōka* (*kudasai*). "Please bring the bill quickly."
Bill (*accus.*) quickly please (*condescend*). (*Said to a hotel-keeper.*)

Ano *wakai* *kirei* *na* *hĭto.* "That handsome young fellow."
That young pretty person.

Shina *mo* *yoi* *shi,* *nedan* *mo* *yasui.* "It is both good and cheap."
Article also (*is*)good, price also (*is*) cheap.

Takai *to* *yasui* *to* *wa,* *tamochi-kata* *ga* *chigau.* "The cheap ones do not wear so well as the dear ones."
Dear and cheap and as-for, durability (*nom.*) differs.

Ai-niku *no* *ame.* "A rainy day coming just when it is not wanted."
Meet-odious of rain.

N. B. Observe the stem-form *niku* with *no* suffixed, here used exceptionally for the attributive form *nikui*. The nickname *Arigata no Kichibei*, in one of the stories in the Practical Part (¶ 451), is a similar case.

SECONDARY INFLECTIONS.

¶ 186. Besides the primary inflections of adjectives, as set forth above, there is a series of secondary inflections which

¶ 187. TABLE OF THE SECONDARY OR TENSE AND MOOD INFLECTIONS OF ADJECTIVES.

CERTAIN PRESENT OR FUTURE	*yoroshii*,	is *or* will be good.	*warui*,	is *or* will be bad.
PROBABLE PRESENT OR FUTURE	*yoroshikarō*,	probably is *or* will be good.	*warukarō*,	probably is *or* will be bad.
CERTAIN PAST	*yoroshikatta*,	was good.	*warukatta*,	was bad.
PROBABLE PAST	*yoroshikattarō*,	was probably good.	*warukattarō*,	was probably bad.
FREQUENTATIVE	*yoroshikattari*,	being sometimes good.	*warukattari*,	being sometimes bad.
CONDITIONAL	*yoroshikereba*,	if (it) is good.	*warukereba*,	if (it) is bad.
PAST CONDITIONAL	*yoroshikattara(ba)*,	if(it)had been good.	*warukattara(ba)*,	if(it)had been bad.
CONCESSIVE	*yoroshikeredo(mo)*,	though (it) is good.	*warukeredo(mo)*,	though (it) is bad.
GERUND*	*yoroshikute*,	being good.	*warukute*,	being bad.
DO. EMPHASISED	*yoroshikucha*,	,, ,,	*warukucha*,	,, ,,

N. B. It is more polite, especially for the first four tenses, to use the form with long *ō* or *ū* and the verb *gozaimasu*, "to be," as explained in pp. 120 and 124—5, thus:

CERTAIN PRESENT OR FUTURE	*yoroshiū gozaimasu.*	*warū gozaimasu.*
PROBABLE PRESENT OR FUTURE	*yoroshiū gozaimashō.*	*warū gozaimashō.*
CERTAIN PAST	*yoroshiū gozaimashita.*	*warū gozaimashita.*
PROBABLE PAST	*yoroshiū gozaimashitarō.*	*warū gozaimashitarō.*

* Many in Tōkyō say *yoroshikutte*, *warukutte*, with double *t* and an emphasis on *kut*, and similarly in other cases.

are employed to indicate tense and mood. Most of these secondary inflections are obtained by agglutinating parts of the verb *aru*, "to be," to the adverbial or indefinite form in *ku*, euphony producing certain slight changes, as will be seen by comparing the table on the opposite page with the paradigm of the first conjugation, to which *aru* belongs. The use of the various moods and tenses will be found explained in ¶ 273 *et seq.* We have omitted from the table such imperative forms as *yoroshĭkare*, "be good!" and *warukare*, "be bad!" because they rarely if ever occur in practice, save in a few such idiomatic phrases as *osokare hayakare*, "sooner or later."

¶ 188. One of the most useful adjectives is what is called the "negative adjective" *nai*. Its proper meaning is "non-existent;" but it commonly replaces the negative conjugation of the verb *aru*, "to be," and also sometimes corresponds to our preposition "without." Its inflections are as follows:

Primary.	Attributive	*nai.*	
	Conclusive	*nai*, rarely *nashi.*	
	Adverbial	*naku.*	
	N. B. The contracted form *nō* is not in common use.		
Secondary.	Certain Present or Future	*nai*,	is not *or* will not be.
	Improbable Present or Future	*nakarō*,	probably is not *or* will not be.
	Certain Past	*nakatta*,	was not.
	Improbable Past	*nakattarō*,	probably was not.
	And so on, through all the forms given in the paradigm of adjectives on p. 128.		

¶ 189. *Nai*, added to the adverbial form of adjectives, serves to form their negative conjugation, thus:

Certain Present or Future	*yoroshĭku nai,*	is *or* will not be good.
Improbable Present or Future	*yoroshĭku nakarō,*	probably is not *or* will not be good.
Certain Past	*yoroshĭku nakatta,*	was not good.
Improbable Past	*yoroshĭku nakattarō,*	probably was not good.

And so on through the other moods and tenses.

N. B. In polite parlance, this negative conjugation in *nai* is mostly replaced by one with the verb *gozaimasen*, "not to be," thus:

Certain Present or Future	*yoroshiū gozai-masen,*	is *or* will not be good.
Improbable Present or Future	*yoroshiū gozai-masŭmai,*	probably is not *or* will not be good.

And so on through the other moods and tenses.

Nai itself is not susceptible of the negative conjugation. There is no such expression as *naku nai*, "not non-existent."

N. B. Positive adjectives happening to end in *nai*, as, for example, *kitanai*, "dirty," must not be confounded with adjectives in the negative form. The negative of *kitanai* is *kitanaku nai*, following the paradigm given in the above table. Similarly with *abunai*, "dangerous;" *sŭkunai*, "scarce," etc.

¶ 190. EXAMPLES OF THE TENSE AND MOOD INFLECTIONS OF ADJECTIVES.

Kō suru to yokatta ga.... Thus do if, was-good although..	"I ought to have done it in this way." (Conf. ¶ 287.)
Ā! kowakatta! Ah! was-afraid.	"Oh! what a fright I have had!"
Are ga yokarō "That (*nom.*) will-probably-be-good" *to omoimasŭ.* that (*I*) think.	"I think that that one will probably do."
Itakattarō.	"How painful it must have been!"

Saku-ban, inu ga hoete,
Last-night, dogs (*nom.*) barking,
sōzōshĭkute neraremasen deshĭta.
being-noisy, could-not-sleep (*it*) was.

"I couldn't sleep last night, on account of the noise the dogs made barking."

Kono hen wa, hai
This neighbourhood as-for, flies
ga ōkŭte urusō gozaimasŭ.
(*nom.*) being-many, tiresome is.

"It is quite tiresome, the number of flies in this neighbourhood."

Go tsugō ga o
August convenience (*nom.*) honourably
warukereba, o yoshi
if-is-bad, honourably cease
nasaimashĭ.
condescend.

"Please don't do it, if it is inconvenient to you."

Kono goro no tenki wa,
This period 's weather as-for,
yokattari warukattari
being-sometimes-good being-sometimes-bad
shĭte, ate ni narimasen.
doing, reliance to becomes-not.

"The weather is so changeable just now, that one can't rely upon it."

Tonto mo muzukashĭku nai.
Trifle even difficult is-not.

"It is not in the least difficult."

Muzukashĭku nakereba, yatte
Difficult if-is-not, sending
mimashō. (Conf. ¶ 296.)
will-see.

"If it is not difficult, I will try my hand at it."

Nakucha naranai mono.
As-for-not-being, becomes-not thing.

"A thing one cannot do without."

Tenka ni nai bijin.
Empire in, non-existent belle.

"The greatest beauty in the land."
(More lit. "A belle with whom there is none to compare beneath [*ka*] the sky [*ten*]."")

COMPOUND AND DERIVATIVE ADJECTIVES.

¶ 191. Compound adjectives are numerous, and offer no difficulty. They sometimes consist of two adjectives, more frequently of a noun or verb followed by an adjective, thus:

usu-akai, "light red," "pink;" from *usui*, "thin," "light-coloured," and *akai*, "red."

usu-gurai, "dusk," "almost dark;" from *usui*, "light-coloured," and *kurai*, "dark."

kokoro-yasui, "intimate;" from *kokoro*, "heart," and *yasui*, "easy."

yondokoro-nai, "unavoidable;" from *yoru*, "to rely," *tokoro*, "place," and *nai*, the negative adjective.

kiki-gurushii, "ugly (to hear);" from *kiku*, "to hear," and *kurushii*, "painful."

mi-gurushii, "ugly (to look at);" from *miru*, "to see," and *kurushii*, "painful."

wakari-nikui, "difficult (to understand);" from *wakaru*, "to understand," and *nikui*, "odious."

wakari-yasui, "easy (to understand);" from *wakaru*, "to understand," and *yasui*, "easy."

¶ 192. There are various classes of derivative adjectives. Of these the chief are :—

1. Those in *beki*, corresponding to our phrases with "must" or "should," or to our adjective in "....ble," and already noticed on pp. 121-2 as being now used only in attributive constructions. It is to verbs that *beki* is suffixed, —in the first conjugation to the present tense, as *aru-beki*, "should be," "necessary;" in the second and third conjugations to the indefinite form, as *tabe-beki*, "eatable;" *deki-beki*, "possible;" not *taberu-beki*, *dekiru-beki*. In the Written Language, *beki* is suffixed to what is termed the "conclusive form" of the present tense of the second and third conjugations, i.e. a short form ending in *u* without a following *ru*, thus : *tabu-beki*, (*i*)*deku-beki*; and this use may still sometimes be heard in the Colloquial. A like rule

obtains in the case of the irregular verbs *kuru* and *suru*, which always make *ku-beki* and *su-beki*. The verb *miru* is peculiar, making either *miru-beki* or *mi-beki*.

Su-beki koto. "A thing to be done."
Do-must thing.

Shinzu-beki koto. "A credible thing."
Believe-must thing.

Kono hen ni miru-beki tokoro wa gozaimasen ka? "Are there no places worth going to see in this neighbourhood?"
This neighbourhood in, see- should places as-for are-not ?

Omae no kamau-beki koto de nai. "It is none of your business."
You of meddle-should thing is-not. (familiar)

Kore wa mukō ye yaru-beki mono desŭ. "This is a thing which must be sent there."
This as-for, opposite to send- must thing is.

N. B. Observe how our English passive idioms are replaced by active idioms in Japanese, following a general tendency of the language commented on in ¶¶ 81—82, ¶ 427, and ¶ 439.

¶ 193. II. The so-called "desiderative adjectives" in *tai*, as *tabetai*, "desirous of eating," "hungry;" *ikitai*, "desirous of going." These will be treated of when we come to speak of the verb, ¶ 242 and ¶ 285.

¶ 194. III. A noticeable class of derivative adjectives is formed by agglutinating to nouns the termination *rashii*, which corresponds to the English terminations "ish" and "ly," and occasionally to some such phrase as "said to be," or "I think," thus:

baka-rashii, "foolish;" from *baka*, "a fool."
kodomo-rashii, "childish;" from *kodomo*, "children."

jōzu-rashii, { "said to be skilful;" } from *jōzu*, "skilful."

konnichi-rashii, { "to-day, I believe;" } from *konnichi*, "to-day."

A much smaller class is obtained by reduplicating an adjective stem and agglutinating the suffix *shii*, thus: *ara-arashii*, "rude and rough;" *tō-dōshii*, "lengthy;" *uto-utoshii*, "cold" (metaph.), "estranged."

¶ 195. It may be well to notice, in connection with these classes of derivative adjectives, two classes of verbs derived from adjectives. One of these is obtained by suffixing to the stem the suffix *garu*, a contraction of *ge aru*,—*ge* or *ke* (氣) being an old word signifying "spirit," "air." When added to the desiderative adjective in *tai*, the resulting compound suffix is *tagaru*:—

kowagaru, "to think fearful;" i.e. "to be frightened," from *kowai*, "fearful."

mezurashigaru, "to think strange;" from *mezurashii*, "strange."

ikitagaru, "to want to go;" from *ikitai*, "wanting to go,"—itself the desiderative adjective of *iku*, "to go."

N. B. Observe that *garu* occasionally serves to verbalise nouns, thus: *zannengaru*, "to regret," from *zannen*, "regret;" *iyagaru*, "to dislike," from *iya*, "nay!" "repugnance." Also that the termination *tagaru* often means "to be apt to....." rather than "to want to....."

Of the second class of adjective-verbs the following specimens will give an idea:

hiromeru, "to spread" (trans); *hiromaru*, "to spread" (intrans.), from *hiroi*, "wide."

maromeru, "to make round," from *marui*, "round."

N. B. Both these classes of verbs are, like verbs in general, susceptible of the passive and causative forms (conf. Chap. IX), thus

Mezurashigarareru, "to be thought strange," "to be lionised."

Urayamashigarareru, "to be regarded with envy," from *urayamashigaru*, "to regard with envy," itself derived from *urayamashii* "enviable."

Ureshigaraseru, "to cause to feel joyful," i.e. "to make happy;" from *ureshigaru*, "to feel joyful," itself derived from *ureshii*, "joyful."

Hiromesaseru, "to cause to spread."

QUASI-ADJECTIVES.

¶ 196. There are large numbers of words in common use, such as *nama*, "raw;" *shizuka*, "quiet;" *yaseta*, "thin;" *koraerarenai*, "unendurable," which at first sight appear to be adjectives, and which must be translated into English by adjectives, but which are not true adjectives in Japanese, either as regards origin or grammatical treatment. Some of them are nouns, some are verbs, some are phrases formed from various parts of speech. They may be best understood by being classed under the following five headings :—

¶ 197. I. Nouns followed by *no*; as *Amerika no*, "of America," i.e. "American." Such are :

gwaikoku,	"foreign countries;"	*gwaikoku no*,	"foreign."
kin,	"gold;"	*kin no*,	"golden."
konaida,	"a short while ago;"	*konaida no*,	"recent."

II. Nouns followed by *na*,* a corruption of the Classical

* It has been stated in ¶ 112 (p. 78) that the postposition *no* often assumes the signification of the English word "one" or "ones," used substantively. Thus from the adjective *nagai* "long," one can form the phrase *nagai no*, "a long one," and similarly from such quasi-adjectives as *shōjiki* and *kirei* one can form the phrases *shōjiki na no*, "an honest one;" *kirei na no*, "a pretty one," etc. This idiom must not be confounded with another nearly alike in sound containing the word *nan*, which it is difficult to explain in English except by the help of examples, and whose origin is obscure. The following sentences containing it may be taken as representative of its use :

verb *naru*, "to be" (not to be confounded with *naru*, "to become"); as *shōjiki na*, lit. "honesty being," i.e. "honest." Such are :

mendō,	"a bother;"	*mendō na*,	"bothersome."
muda,	"uselessness;"	*muda na*,	"useless."
rambō,	"disorderly conduct;"	*rambō na*,	"disorderly."
shizuka,	"quiet" (subst.);	*shizuka na*,	"quiet" (adj.).

N. B. *No* mostly follows concrete nouns, *na* abstract nouns. Indeed the same noun will take *no* or *na*, according as it is viewed from the concrete or the abstract point of view. For instance, *baka no hanashi* means "a fool's story," "the story of a fool," whereas *baka na hanashi* means "a foolish story." Very fine-

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Kore deshō ka?—Ā! sore nan desŭ. } "Is this it?—Ah! yes; that is it."

Ano otoko wa, dōmo akippoi.—Sō sa! Mezurashii koto ga sŭki nan da kara. } "He is a very fickle fellow.—Yes indeed, because he is always hankering after something new and striking."

Taiyō wa asa dete, maiban hikkomu no ga atarimae da to taitei wa omotte imasu ga,—jitsu wa, asa taiyō ga deru no de wa nakŭte, taiyō no deru no ga asa nan desŭ. } "Most people suppose it to be the natural order of things for the sun to rise in the morning and to retire in the evening. But the truth is not that the sun rises *in* the morning, but that the sun's rising *is* the morning."

Of the various authorities, both Japanese and foreign, whom the present writer has consulted on the subject of this idiom, some pronounce it to be "relative," others "relative, elliptical, and reflective(!)." Some say that it is a corruption of *naru*, "to be." Others would trace it back to the word *nani?* "what?" used as a kind of expletive indicating vagueness, like "thingummy" or "what-d'ye-call-'em" in vulgar English. Others again assert that the phrase means nothing at all. We ourselves incline to see in it a survival of the Classical particle *nan* (archaic *na mo*), which served to emphasise the word to which it was suffixed. Observe, however, that whereas Classical *nan* may occur before any verb, this Colloquial *nan* survives only before the verb "to be," as in all three examples given above.

drawn distinctions are sometimes produced in this way. Thus *marui kao no hĭto* means "a man with a round face," the concrete idea of "face" being here prominent. But *maru-gao na hĭto* means "a round-faced man," the abstract quality of round-facedness being uppermost in the speaker's mind. This particular phrase might be turned in yet a third way, viz. *kao no marui hĭto*, "a man round of face." Such idioms as this last are dealt with in ¶ 202. In some few cases *no* and *na* may be used almost indiscriminately. Thus we may say *mugaku no hĭto* or *mugaku na hĭto* equally well. But *na* is more common.

¶ 198. To the class formed by means of *na* belongs a numerous body of words obtained by adding *sō*, "appearance," to the stem of adjectives proper or to the indefinite form of verbs, thus :

omoshiroi, "amusing;" *omoshirosō na*, "likely to be amusing," "amusing-looking."

ŭmai, "nice to eat;" *ŭmasō na*, "appetising."

furu, "to rain;" *fŭrisō na*, "likely to rain."

kikoeru, "to be audible;" *kikoesō na*, "audible, one would suppose."

The forms *yosasō na*, "apparently good," and *nasasō na*, "not likely to exist," are derived irregularly from the adjectives *yoi*, "good," and *nai*, "non-existent," by the insertion of an epenthetic syllable *sa*. Compounds of *nai*, such as *tsumaranai*, "worth nothing," "trifling," may either follow *nai* in this its irregularity, or else be made to conform to the rule affecting adjectives in general, thus : *tsumaranasasō na* or *tsumaranaso na*, "looking worth nothing," "trifling-looking."

¶ 199. Sometimes words of the above two classes may be compounded with the following noun, instead of being divided from it by *no* or *na*, for instance :

kara na (or *no*) *hako*, or *kara-bako*, "an empty box."

kin no tokei, ,, *kin-dokei*, "a gold(en) watch."

Sometimes, again, a word may be treated indifferently either as a true adjective or as a quasi-adjective of class II, for instance :

chiisai,	or *chiisa na,*	"small."
ōkii,	,, *ōki na,*	"big."
yawarakai,	,, *yawaraka na,*	"soft."

¶ 200. The forms of classes I and II given above are the attributive forms. When the quasi-adjectives of classes I and II are used predicatively at the end of a clause (conf. ¶ 180), *no* or *na* is replaced by *de,* "being," which thus corresponds to the termination *ku* of adjectives proper. When they are used predicatively at the end of a sentence (conf. ¶ 177), *no* or *na* is replaced by any tense of the verb "to be," such as *da* (familiar), *desŭ* (polite), *de gozaimasŭ* (very polite). The word *de* in such contexts has been treated of at some length in ¶ 88, pp. 62—64, which the student should carefully read over.

¶ 201. The following examples will show the use of these various forms of the quasi-adjectives of classes I and II :—

Igirisu no o kata. "An English gentleman."
England 's honourable side.

Gin no ga hoshiū gozaimasŭ. "I want a silver one."
Silver one of desirous am.

Okashi na / *Okashii* *hanashi* "A funny story."

Kekkō na o shina de gozaimasŭ. "It is a splendid thing." (*Said in thanking one for a gift.*)
Splendid honourable article (*it*) is.

Fūshigi na yume wo mimashĭta. "I had a strange dream."
Strange dream (*accus.*) saw.

Fūshigi da. (familiar)
„ *desŭ.* (polite) } "It is strange."

Rikō na inu desŭ.
Clever dog is. } "It is an intelligent dog."

Kono inu wa, rikō desŭ.
This dog as-for, clever is. } "This dog is intelligent."

Ano hĭto wa, shōjiki
That person as-for, honest
de, yoku hatarakimasŭ. } "He is honest, and he works hard."
being well works.

Amari somatsu de, shitsurei
Too coarse being, rude
desŭ. } "It is quite rude of me to offer you so trifling a present."
(*it*)is.
(*Said in depreciating a gift made by oneself.*)

Are hodo yonda no ni,
That amount called whereas,
kikoesō na mon(o) da. } "One would think he would hear, after being called so often."
likely-to-be audible thing is.

Yosasō na hĭto deshĭta.
Apparently-good person was. } "He seemed a good fellow."

¶ 202. III. Phrases composed of nouns (including indefinite verbal forms used as nouns) followed by *no*, "of," and an adjective proper, as *genki*[1] *no*[2] *yoi*[3], lit. good[3] of[2] spirits[1], i.e. "spirited," "lively." Such are :

me[1] *no*[2] *chikai*[3], "near[3] of[2] eye[1]," i.e. "short-sighted."
mimi no tōi, "far of ear," „ "hard of hearing."
wakari no hayai, "quick of understanding," i.e. "sharp-witted."

¶ 203. Great numbers of quasi-adjectives belonging to this Class III are formed by means of the words *yoi*, "good" (often corrupted by the Tōkyō people to *ĭ*), *warui*, "bad," and *nai*, the negative adjective. Such are :

benri no yoi, "good of convenience," i.e. "convenient."
benri no warui, "bad of convenience," ,, "inconvenient."
shĭ-kata no nai, "no way to do," ,, "unavoidable."

Such quasi-adjectives in *nai* as that last instanced correspond to English adjectives with the prefix "un" or "in," or with the suffix "less," as *tsumi no nai,* "innocent;" *kagiri no nai,* "unbounded."

¶ 204. The above examples are all attributive in form. When the quasi-adjectives of class III are used predicatively, the postposition *no* changes to *ga*; thus:

Mimi ga tōi. "He is hard of hearing."
Shĭ-kata ga nai. "There is no help for it."
Ano ko wa, wakari ga hayai. "That child is sharp."

These examples are in the style used between intimates. It is always more polite to add the word *gozaimasŭ,* except when addressing an inferior. Of course with *gozaimasŭ* the *i* form of the adjective is exchanged for that with the long final vowel (see pp. 120 and 124). Thus the preceding examples would, in more polite parlance, become:

Mimi ga tō gozaimasŭ.
Shĭ-kata ga gozaimasen (*nō gozaimasŭ* is not used).
Ano ko wa, wakari ga hayō gozaimasŭ.

¶ 205. iv. Various tenses of verbs; also phrases formed from such verbs, as:

mieru, "to appear;" hence "visible."
fŭtotta, "has become fat;" ,, "fat."
dekinai, {"forthcomes not;" / "cannot;"} ,, "impossible."
yomeru, "reads;" (intrans.) ,, "legible."
shireta, "was knowable;" ,, "self-evident."

nakereba[1] *nai*[2],	"won't-do[2] if-there-is-not[1];"	hence "indispensable."
tame[1] *ni*[2] *naru*[3].	"becomes[3] to[2] sake[1];"	„ "beneficial."
ki[1] *ni*[2] *iru*[3],	"enters[3] to[2] spirit[1];"	„ "agreeable."
ki ni iranai,	"enters-not to spirit;"	„ "distasteful."
ki[1] *no*[2] *kŭita*[3],	"was-efficacious[3] of[2] spirit[1];"	„ "quick-witted."
tsumi[1] *no*[2] *aru*[3],	"is[3] of[2] guilt[1];"	„ "guilty."
enryo[1] *suru*[2],	"does[2] diffidence[1];"	„ "diffident."
tai[1] *shĭta*[2],	"did[2] great[1];"	„ "important."
choito[1] *shĭta*[2]	"did[2] slightly[1];"	„ "slight."
gaten[1] *no*[2] *ikan*[3]	"goes-not[3] of[2] comprehension[1];"	„ "incomprehensible."

¶ 206. The above are the attributive forms. Most of them serve also to express the predicative relation at the end of a sentence. Observe, however, that *no* must then be replaced by *ga*, and the simple past tense in *ta* by the continuative present tense in . . . . *te iru* (¶ 294), thus :

Ano	*ojiisan*	*wa*,		"That old gentleman is fat."
That	old-gentleman	as-for,		
fŭtotte	*iru.*			
fat	is.			
Ano	*jochū*	*wa*,	*ki*	"That maid-servant is quick-witted."
That	maid	as-for,	spirit	
ga	*kŭite*	*iru.*		
(*nom.*)	being-efficacious	is.		

Of course the simple verb may in all cases be replaced by the polite inflection in *masŭ*. It is almost always so replaced in predicative constructions, except when an inferior is addressed. Thus the above examples would become in ordinary polite parlance :

Ano ojiisan wa, fŭtotte imasŭ (or *orimasŭ*).
Ano jochū wa, ki ga kŭite imasŭ (or *orimasŭ*).

N. B. Quasi-adjectives of Class IV ending in *shĭta*, as *tai shĭta*, *choito shĭta*, are never used predicatively.

¶ 207. When employed predicatively at the end, not of a sentence but of a *clause*, most of the words of this Class IV turn into gerunds, thus : *miete*, *fŭtotte*, *dekinakŭte*, etc. But sometimes a periphrasis with *de* is used instead, as : *ki ni iranai de.*

¶ 208. Foreigners speaking a little Japanese constantly say *yoroshii no cha*, *shiroi no ŭma*, *ōkii no neko*, etc., etc. But this is mere "pidjin." It should be *yoroshii cha*, "good tea;" *shiroi ŭma*, "a white horse;" *ōkii neko* or *ōki na neko*, "a large cat." (*Yoroshii* and *shiroi* are always true adjectives, whereas we may either use *ōkii* as a true adjective, or *ōki na* as a quasi-adjective.) The mistake arises partly from a confusion between *no* and *na*, partly from the fact that nouns followed by *no* often correspond to the adjectives of European languages, e.g. *Nihon*[1] *no*[2] *kotoba*[3], "the language[3] of[2] Japan,[1]" i.e. "the Japanese language;" *moto*[1] *no*[2] *tsumori*[3], lit. "intention[3] of[2] origin[1]," i.e. "the original intention." *No* is only used after adjectives in the sense of the indefinite pronoun "one" or "ones," as already explained in ¶ 112 :—

Dochi ga ii ?—Kuroi no. { "Which are the best?—The black ones."

Ōkii no / *Ōki na no* (Big ones)	*wo* (*accus.*)	*katte* having-bought	*kimashĭta.* have-come.	"I have bought some big ones."

¶ 209. Do not confound such Chinese quasi-adjectives as *kirei*, "pretty;" *mumei*, "anonymous," with real adjectives, simply because they happen to end in *i*. One cannot say *kirei onna*, "a pretty woman;" one must say *kirei na onna*. Similarly *mumei no katana*, "a sword without the maker's name inscribed on it."

¶ 210. v. The words *ko* forming diminutives and *ō* forming augmentatives, together with the honorific prefixes *o*,* "honourable;" *go*, "august;" *ki*, "exalted;" and *mi*, "honourable," are quasi-adjectives, as in the following examples:

ko-bin, "a small bottle."

ō-bin, "a large bottle."

o tera, "an honourable Buddhist temple," i.e. simply "a Buddhist temple."

go hon, "the august book," i.e. "your book."

ki-koku, "the exalted country, i.e. "your country."

o mi ashi, lit. "august honourable feet," i.e. generally "your feet."

N. B. *Ō* and *ko* frequently cause the *nigori*'ing of the word to which they are prefixed, as *ō-dera*, "big temple;" *ko-dera*, "small temple;" *ko-jima*, "small island" (but *ō-shima*, without the *nigori*, "big island"). Such compounds as these are extremely common in place-names, the whole Japanese coast being lined with Ōshimas and Kojimas. To express the idea "*a* big island," "*a* small island," the longer equivalents *ōki na shima*, *chiisa na shima*, would sound more natural, and similarly in most other cases.

The honorifics *o* and *go* are also used adverbially, thus:

O[1] *yasumi*[2] *nasai*[3], lit. "honourably[1] deign[3] to rest,[2]" i.e. "good night."

Go yururi to, "augustly quietly that," i.e. "Don't injure yourself by overdoing it (in walking, etc.)."

A noticeable peculiarity of this fifth class of quasi-adjectives is that they only occur prefixed to other words. They cannot be used predicatively at the end of a clause or sentence. If, for instance, we want to predicate smallness of a thing, we cannot say that it is *ko*. We must use a to-

* Carefully distinguish long *ō*, "large," from short *o*, "honourable."

tally distinct word, such as *chiisai.* (For further details concerning the honorifics *o, go,* etc., see Chap XI, ¶ 395 *et seq.*)

COMPARISON OF ADJECTIVES.

¶ 211. Comparison in Japanese is more often implicit than explicit. Thus, when referring to the relative height of Fujiyama and Asama-yama, a Japanese will not say as we should, "Fujiyama is the higher," but simply "Fujiyama is high" (*Fuji ga takai*, or *Fuji no hō* ga takai*), that is, it is high as estimated from the standpoint of the other mountain mentioned. Similarly, when pricing various goods, a Japanese will not say "Which is the cheapest?" but simply "Which is cheap?" (*Dochira ga yasui?*) i.e. by implication, cheap as compared with all the rest. Indeed, even in English the so-called positive is not infrequently a comparative by implication. When, for instance, we talk of a lake as large, what do we mean but that it is larger than most other lakes in the country or in the world? When we say that such and such a man is old, what interpretation can be put on our words, except that the man in question is older than the majority of people? This is a consideration which will hardly occur to such as are familiar with European languages only; but it may well engage our attention for a moment as a curious, though simple, instance of the different channels in which Eastern and Western thought runs. The only disagreement between English and Japanese usage is that the Japanese employ

* *Hō* means literally "side," hence "one," "ones," as *Kono hō ga katai*, "This one is hard." In phrases like that in the text, it has no English equivalent. Similarly in such contexts—and they are of frequent recurrence—as *toshi no wakai hō*, "the younger of the two."

these "comparatives and superlatives by implication" in nine cases out of ten, whereas with us they are somewhat exceptional.

¶ 212. Comparison may, however, be rendered explicit by using the postposition *yori*, "than," properly "from," as: *Asama yori, Fuji ga takai*, or (more frequently) *Asama yori, Fuji no hō ga takai*, i.e. "(Viewed) from (the stand-point of) Asama-yama, Fujiyama is high."

Umibe de sodatta hito wa, Sea-shore at grew-up people as-for, *rikugun yori kaigun no heishi ni* army than, navy 's troops to *tekishimasu.* suit.

"A sea-side population makes better sailors than it does soldiers."

Muda na hanashi wo suru yori Useless talk (*accus.*) do than *wa, damatte iru hō ga* as-for, silent being side (*nom.*) *ii to omoimasu.* (*is*)good that (*I*)think.

"I consider silence better than useless chatter."

At bottom, the idiom is the same as that explained in the last paragraph, only more circumstantial. In negative phrases *yori* is replaced by *hodo*, which means "quantity," "amount," "about," e.g.

Asama wa, Fuji hodo takaku nai, lit. "As for Asama, (it) is not Fuji('s) amount high," i.e. "Asama-yama is less high than Fujiyama."

¶ 213. The idea of the superlative may be rendered explicit by the use of the word *ichi-ban*, "number one," "first," for instance:

Sore wa, ichi-ban omoshirō That as-for, one-number amusing *gozaimashō.* will-probably-be.

"That will probably be number one amusing," *i.e.* "That will no doubt be the most amusing of all."

Fuji wo miru ni wa,
Fuji-yama (*accus.*) see for,
Otome-tōge ga ichi-ban
"Maiden pass" (*nom.*) one-number
yoroshiū gozaimasŭ.
good is.

"The Otome-tōge pass is the best place to see Fuji from."

Ichi-ban kisha.
One-number train.

"The first train in the morning."

There are various other periphrases employed for the same purpose. Specially noticeable is one with the word *uchi*, "inside," "in," or its Chinese equivalent *chū* (*nigori*'ed to *jū*; conf. ¶ 28); thus:

Sono uchi no yosasō na mono.
That inside 's apparently-good being thing.

"Whichever may seem to be the best of the lot."

Nihon-jū de no yūshi.
Japan-inside by 's brave.

"The bravest man in Japan."

¶ 214. After all, the chief thing the student should bear in mind with regard to the Japanese equivalents for our comparative and superlative, is *not to have recourse to them*, but to accustom himself from the beginning to use the simple positive instead, which alone, in nine cases out of ten, is idiomatic.

¶ 215. "Still" with the comparative is rendered by one of the adverbs *motto* or *nao*; thus:

Motto chōjō made noborimashō.
More summit till will-probably-ascend.

"Let us go on still further, up to the very top."

Kono hō wa, nao yoroshiū gozaimasŭ.
This side as-for, still good is.

"This is a still better one."

¶ 216. "The" with the comparative repeated is rendered by *hodo*, lit. "amount," thus:

Mireba miru hodo, rippa desŭ.
As-I-look, look amount splendid (*it*)is.
"The longer I look at it, the more splendid it appears."

Takai tokoro hodo, kaze wo atemasŭ.
High place amount, wind (*accus.*) applies.
"The higher the situation, the windier it is."

¶ 217. "Very" (comparatively little used) is expressed by such words as *hanahada*, *itatte*, or *taisō* (*ni*), *takŭsan*. The word *taihen* (*ni*) resembles the "awfully" of English Colloquial parlance, and is in perpetual requisition. The following are a few examples:

Taisō ni kirei. "Very pretty."

Itatte muzukashii mon(o) da. (Or more politely, *desŭ*.) "It is an extremely difficult thing."

Hanahada o kinodokŭ sama (*de gozaimasŭ*).
Very honourably sorrow Mr. (*is*).
"I am extremely sorry." (*More lit.* "It is honourable sorrow for Mr. you.")

Taihen ni omoshirō gozaimashĭta. "It was awfully jolly."

¶ 218. Another favourite phrase answering to our Colloquial "awfully" is the gerund of the adjective or verb, followed by the words *shi-yō ga nai* or *shĭ-kata ga nai*, which signify literally "there is nothing to be done," "there is no help for it," thus:

Atsŭkute shi-yō ga nai. "It is awfully hot."

Kŭtabirete shi-yō ga nai. "I am awfully tired," *or* "I am so tired I don't know what to do."

Taikutsu de shĭ-kata ga nai. "I am awfully bored."

N. B. Observe *de* in this last instance, where it replaces the gerund because *taikutsu* is not an adjective, but in reality a noun here used as a quasi-adjective.

The following expressions may serve to exemplify a kindred idiom answering to our "so" or "too:"

Kurakŭte mienai. { "It is so dark, I can't see;" *or* "It is too dark to see."

Tōkute arukemasen deshĭta. { "It was so far, we couldn't walk there;" *or* "It was too far to walk."

Ano hĭto wa, baka de, That person as-for, fool being, *tsŭkai-michi ga nai.* employ-way (*nom.*) isn't. } "He is such a fool that it is impossible to make any use of him."

¶ 219. "Not very" is expressed by *amari*, "excess," "too," or *yokei* (*ni*) "superfluity," with a negative verb, thus:

Amari omoshiroku nai. (familiar) } "It is not very
Amari omoshiroku gozaimasen. (polite) } amusing."

Yokei gozaimasen. { "There are not very many," *or* "There is not very much."

Yokei ni mōkarimasen. Superfluously gains-not. { "There is not much money made."

CHAPTER VIII.

The Verb.

GENERAL CONSIDERATIONS.

¶ 220. The nature and functions of the Japanese verb differ considerably from those of the verbs of European languages. Conformably with the absence of number in the noun and of true personal pronouns, the Japanese verb entirely disregards all considerations of person and of number. "I am," "thou art," "he is," "she is," "it is," "we are," "you are," "they are," are all expressed by the same word *da* (familiar) or *desŭ* (polite). Similarly all the persons of the past tense ("I was," "thou wast," etc.) are expressed by the same word *datta* or *deshĭta*; all the persons of the probable present or future ("I probably am, or probably shall be," "thou probably art, or probably wilt be," etc.) by the same word *darō* or *deshō*. The present and past indicative can be used as adjectives (see ¶ 81 and ¶ 205), and even as nouns (see ¶ 45). Many of the moods are different from anything that exists in Europe. There are negative, potential, and causative conjugations, etc., etc. In fact, the whole verbal conception has been worked out in an alien manner.

¶ 221. Most of the Japanese verbal forms occurring in actual practice consist of four elements, viz., the root, the stem, the inflections or "base," and the agglutinated suffix or suffixes. Take, for instance, the word *komarimashĭta*, which

is so often heard in conversation, and which signifies "(I) was in trouble," "was at a loss," "didn't know what to do." The root is *kom*, which we meet with in the small group of related verbs *komu*, "to stuff into," "to crowd into," "to inclose," "to confine;" *komeru*, synonymous or nearly so with *komu*; *komoru*, an intransitive verb signifying "to be in a state of confinement," "to be shut up." From the root *kom* is formed the stem *komar* by the agglutination of *ar(u)*, "to be." To this is added the unexplained suffix *i*, which gives the "indefinite form" of the verb, a sort of participle or gerund (see ¶¶ 278—281 and ¶¶ 422—426), which can also be used as a "base" or foundation form, to which certain suffixes are agglutinated.* In this case the agglutinated suffixes are *mashi*, which originally signified "to be," and *ta*, the index of the past tense, itself shown, by reference to the Classical form of the language, to be a corruption of the gerundial suffix *te* and of *aru*, "to be." The single word *komarimashĭta* therefore contains the verb "to be" three times over.

* It seems almost incredible that serious grammarians should ever have thought of applying the name of "root" to the indefinite form of the verb, which is as much an inflection of the stem (probably an ultimate analysis would prove the inflection to be an agglutinated form obtained from the stem) as any other. There is no more reason for calling *komari* a "root" than *komaru* or *komare*. But the unfortunate precedent set by Rodriguez, and followed by Hoffmann, has been constantly adhered to by writers who have not taken the trouble to think out the subject for themselves. Hence we are treated to such sesquipedalian "roots" as *araserare* (really the indefinite form of the potential of the causative conjugation of *aru*, "to be"), and we are told that such is the form from which all the other principal parts of the verb are derived! It would be about as reasonable to call "disregarding" the root of the verb "to disregard," and to say that "disregardest," "disregardeth," etc., are derived from it.

¶ 222. Again take *samasanai*, "(I) do not cool" (transitive). The root is *sam* or *sab*, which we find in *sameru*, "to cool" (intransitive), "to fade," "to wake;" in *samui*, "cold;" and in *samushii* or *sabishii*, "lonesome." The stem is *samas*, formed from the root *sam* and the verb *suru*, "to do," the second *a* apparently owing its existence to the "attraction" of the first (see ¶ 3). The third *a* is the inflection constituting the "negative base" *samasa*, to which is agglutinated the negative adjective *nai*, "non-existent," in order to form the certain present tense of the negative conjugation. In some cases—for instance in *sameru*, "to cool" (intransitive)—the stem (*sam*) is not a lengthened form of the root, but simply the root itself. In others again there is no agglutinated suffix, the base itself being used as an independent word. Of this the imperative of verbs of the first conjugation offers a good example.

¶ 223. Japanese roots form an obscure subject, and one into which it is not necessary for the beginner to plunge, as it has scarcely any practical utility. For practical purposes the stem (whether identical with the root, or a lengthened form of the root) may be accepted as an ultimate fact, —not indeed as a complete word, but as the unit to which the bases are attached. The stem itself should, theoretically speaking, always remain absolutely invariable. But we shall see later on how phonetic decay has caused all verbs of the first conjugation to depart from this standard in the modern Colloquial speech.

¶ 224. The "bases" are formed from the stem by the addition of one or more letters, whose origin is too obscure to discuss here. The bases are four in number, and all the other conjugational forms are obtained by agglutinating certain suffixes to them. Their names are the Certain

Present, the Indefinite Form, the Conditional Base, and the Negative Base.* The Negative Base is never used as an independent word. The Conditional Base is, in the first conjugation, identical with the imperative. In the other conjugations it is not used as an independent word. The Bases are not always formed in the same manner, nor are the suffixes always attached to them in quite the same manner. Hence the distribution of verbs into different conjugations. Of these there are in the Written Language four, but in the Colloquial only three, as the third and fourth have coalesced.

¶ 225. EXAMPLES OF THE BASES IN THE THREE REGULAR CONJUGATIONS OF VERBS.

(*The stem is Italicised.*)

	1st. Conj.		2nd. Conj.		3rd Conj.	
	to sell	to put	to sleep	to eat	to fall	to see
Certain Present	*ur*u	*ok*u	*n*eru	*tab*eru	*och*iru†	*m*iru
Indefinite	*ur*i	*ok*i	*n*e	*tab*e	*och*i	*m*i
Negative Base	*ur*a	*ok*a	*n*e	*tab*e	*och*i	*m*i
Condit. Base	*ur*e	*ok*e	*n*ere	*tab*ere	*och*ire	*m*ire

Observe how the letter *r* never enters into the formation of the bases of verbs of the 1st. conjugation, but always enters into the formation of those of the 2nd. and 3rd. conjugations. Of course *r* may appear in the *stem* of any verb, as it does in that of *ur*u, "to sell," 1st. conj.

* For the Certain Present, see ¶¶ 273 and 240; for the Indefinite Form, see ¶¶ 278 and 241; for the Conditional Base, see ¶ 252; and for the Negative Base, see ¶ 256.

† The stem—indeed the root—is really *ot*, as in the active verb *otosu*, "to drop" (1st. conj.). But the consonant *t* changes euphonically to *ch* before the vowel *i* (see p. 25).

¶ 226. Before proceeding to the more important matter of verbal paradigms, we may just mention in passing that, when *naming* Japanese verbs, it is usual to mention the present tense as in Greek, not the infinitive as in English, Latin, and most other European languages. Thus *uru*, "to sell;" *yorokobu*, "to be glad;" *neru*, "to sleep;" *koshiraeru*, "to prepare;" *ochiru*, "to fall;" *kiru*, "to wear." But *uru* has not the infinitive *signification* of "to sell;" at least it has not generally or properly that signification. It means "I (*or* you, they, etc.) sell." Similarly in the case of all other verbs. The Japanese language has no form exactly answering in signification to our infinitive. The usual makeshift for an infinitive will be found mentioned in ¶ 277.

¶ 227. The following paradigms of the three regular conjugations and of the three most important irregular verbs, viz. *kuru*, "to come;" *suru*, "to do;" and *masŭ*, for which English has no equivalent, will serve to show how the various Japanese moods and tenses are formed by agglutinating suffixes to the bases. The memory will be assisted by noticing that almost all the tenses of the Positive Voice are obtained from the Indefinite Form and the Conditional Base, while those of the Negative Voice are obtained from the Negative Base and the Certain Present. Note further that the only difference between the second and third conjugation is that while the vowel *e* characterises the former, the vowel *i* characterises the latter. This fact has caused some European grammarians to class them together as a single conjugation (the second). They are thus classed in Mr. Aston's Grammar and in Dr. Imbrie's "Handbook of English-Japanese Etymology."

¶ 228. FIRST CONJUGATION.

OKU, "to PUT" (stem *ok*).

POSITIVE VOICE.

1. Certain Present or Future	*oku*		I put, I shall put.
2.* Indefinite Form	*oki*	(used for all tenses)	
Desiderative Adjective	*okitai*‡		I want to put.
Adjective of Probability	*okisō na*		likely to put.
Polite Certain Present or Future	*okimasŭ*‡		I put, I shall put.
Gerund	*oite*	The *k* of the stem is dropped in these tenses in modern speech.	having put, putting.
do. Emphasised	*oicha*		" " "
Certain Past	*oita*		I (have) put.
Probable Past	*oitarō*		I probably (have) put.
Conditional Past	*oitara(ba)*†		if I had put.
Concessive Past	*oitaredo(mo)*†		though I (have) put.
Frequentative Form	*oitari*		sometimes putting.
3.* Conditional Base	*oke*		
Imperative	*oke!*		put (thou)!
Conditional Present	*okeba*		if I put.
Concessive Present	*okedo(mo)*†		though I put.
4* Negative Base	*oka*		
Probable Present or Future	*okō* (for *okau*)		I probably put, I shall probably put.

(First Form.)

1.* Imperative	*oku-na !*	do not put !
Improbable Present or Future	*okumai*	I probably do not put. / I shall probably not put.
4.* Certain Present or Future	*okan(u)*†	I do not put, I shall not put.
Certain Past	*okananda*	I did not put.
Improbable Past	*okanandarō*	I probably did not put.
Frequentative Form	*okanandari*	sometimes not putting.
Conditional Present	*okaneba*	if I do not put.
Conditional Past	*okanandara(ba)*†	if I had not put.
Concessive Present	*okanedo(mo)*†	though I do not put.
Gerund	*okazu*	not having put, not putting.

NEGATIVE VOICE.

(Second Form—more used than the First.)

4.* Certain Present or Future	*okanai*	I do not put, I shall not put.
Certain Past	*okanakatta*	I did not put.
Improbable Past	*okanakattarō*	I probably did not put.
Frequentative Form	*okanakattari*	sometimes not putting.
Improbable Present or Future	*okanakarō*	I probably do not put. / I shall probably not put.
Conditional Present	*okanakereba*	if I do not put.
Conditional Past	*okanakattara(ba)*†	if I had not put.
Concessive Present	*okanakeredo(mo)*†	though I do not put.
Gerund	*okanakŭte, okanai de*	not having put, not putting.
do. Emphasised	*okanakŭcha*	" " " " "

N. B. See ¶ 292 *et seq.* for the various compound tenses formed by means of auxiliary verbs. Specially important are *iru* and *oru*, "to be," which form continuative tenses (*oite iru* or *oiteru*, *oite ita*, etc.) like our "I am putting," "I was putting," etc.; see ¶ 294.

* These numbers refer to the bases. † The letters within these brackets may be dropped at will.

‡ Itself conjugated through the various moods and tenses (see p. 165.)

¶ 229.

SECOND CONJUGATION.

TABERU, "to EAT" (stem *tab*).

POSITIVE VOICE.

1. Certain Present or Future	*taberu*	I eat, I shall eat.
2. Indefinite Form	*tabe* (used for all tenses)	
Desiderative Adjective	*tabetai*	I want to eat.
Adjective of Probability	*tabesō na*	likely to eat.
Polite Certain Present or Future	*tabemasŭ*	I eat, I shall eat.
Gerund	*tabete*	having eaten, eating.
do. Emphasised	*tabecha*	" " "
Certain Past	*tabeta*	I ate.
Probable Past	*tabetarō*	I probably ate.
Conditional Past	*tabetara(ba)**	if I had eaten.
Concessive Past	*tabetaredo(mo)**	though I ate.
Frequentative Form	*tabetari*	sometimes eating.
Imperative	*tabero !*	eat (thou) !
3. Conditional Base	*tabere*	
Conditional Present	*tabereba*	if I eat.
Concessive Present	*taberedo(mo)**	though I eat.
4. Negative Base	*tabe*	
Probable Present or Future	*tabeyō*	I probably eat. / I shall probably eat.

NEGATIVE VOICE.

(First Form.)

1. Imperative	*taberu-na !*	do not eat !
4. Improbable Present or Future	*tabemai*	I probably do not eat. / I shall probably not eat.
Certain Present or Future.	*taben(u)**	I do not eat. / I shall not eat.

N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.

(Second Form.)

4. Certain Present or Future	*tabenai*	I do not eat. / I shall not eat.
Certain Past	*tabenakatta*	I did not eat.
Improbable Past	*tabenakattarō*	I probably did not eat.
Frequentative Form	*tabenakattari*	sometimes not eating.
Improbable Present or Future	*tabenakarō*	I probably do not *or* shall not eat.
Conditional Present	*tabenakereba*	if I do not eat.
Conditional Past	*tabenakattara(ba)**	if I had not eaten.
Concessive Present	*tabenakeredo(mo)**	though I do not eat.
Gerund	*tabenakŭte* / *tabenai de*	not having eaten. / not eating.
do. Emphasised	*tabenakŭcha*	not having eaten. / not eating.

* The letters within brackets may be dropped at will.

THIRD CONJUGATION.

OCHIRU, "to FALL" (stem *ot*).*

POSITIVE VOICE.

1. Certain Present or Future	*ochiru*	I fall, I shall fall.
2. Indefinite	*ochi*	(used for all tenses)
Desiderative Adjective	*ochitai*	I want to fall.
Adjective of Probability	*ochisō na*	likely to fall.
Polite Certain Present or Future	*ochimasŭ*	I fall, I shall fall.
Gerund	*ochite*	having fallen, falling.
do. Emphasised	*ochicha*	" " "
Certain Past	*ochita*	I fell.
Probable Past	*ochitarō*	I probably fell.
Conditional Past	*ochitara(ba)*†	if I had fallen.
Concessive Past	*ochitaredo(mo)*	though I fell.
Frequentative Form	*ochitari*	sometimes falling.
Imperative	*ochiro !*	fall (thou) !
3. Conditional Base	*ochire*	
Conditional Present	*ochireba*	if I fall.
Concessive Present	*ochiredo(mo)*†	though I fall.
4. Negative Base	*ochi*	
Probable Present or Future	*ochiyō*	I probably fall. / I shall probably fall.

NEGATIVE VOICE.

(First Form.)

1. Imperative	*ochiru-na !*	do not fall !
4. Improbable Present or Future	*ochimai*	I probably do not fall. / I shall probably not fall.
Certain Present or Future	*ochin(u)*†	I do not fall, I shall not fall.

N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.

(Second Form.)

4. Certain Present or Future	*ochinai*	I do not fall. / I shall not fall.
Certain Past	*ochinakatta*	I did not fall.
Improbable Past	*ochinakattarō*	I probably did not fall.
Frequentative Form	*ochinakattari*	sometimes not falling.
Improbable Present or Future	*ochinakarō*	I probably do not or shall not fall.
Conditional Present	*ochinakereba*	if I do not fall.
Conditional Past	*ochinakattara(ba)*†	if I had not fallen.
Concessive Present	*ochinakeredo(mo)*†	though I do not fall.
Gerund	*ochinakŭte* / *ochinai de*	not having fallen. / not falling.
do. Emphasised	*ochinakŭcha*	not having fallen. / not falling.

* See p. 25 and p. 152.

† The letters within brackets may be dropped at will.

¶ 231. THE IRREGULAR VERB *KURU* "to COME."

POSTIVE VOICE.

1. Certain Present or Future	*kuru*	I come, I shall come.
2. Indefinite Form *ki* (used for all tenses)		
Desiderative Adjective	*kitai*	I want to come.
Adjective of Probability	*kisō na*	likely to come.
Polite Certain Present or Future	*kimasŭ*	I come, I shall come.
Gerund	*kite*	having come, coming.
do. Emphasised	*kicha*	" " "
Certain Past	*kita*	I came.
Probable Past	*kitarō*	I probably came.
Conditional Past	*kitara(ba)**	if I had come.
Concessive Past	*kitaredo(mo)**	though I came.
Frequentative Form	*kitari*	sometimes coming.
3. Conditional Base	*kure*	
Conditional Present	*kureba*	if I come.
Concessive Present	*kuredo(mo)**	though I come.
4. Negative Base	*ko*	
Probable Present or Future	*koyō*	I probably come. / I shall probably come.
Imperative	*koi !*	come (thou) !

NEGATIVE VOICE.

(First Form.)

1. Imperative	*kuru-na !*	do not come !
2. Improbable Present or Future	*kimai*	I probably do not come. / I shall probably not come.
4. Certain Present or Future	*kon(ŭ)*	I do not come. / I shall not come.

N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.

(Second Form.)

4. Certain Present or Future	*konai*	I do not come. / I shall not come.
Certain Past	*konakatta*	I did not come.
Improbable Past	*konakattarō*	I probably did not come.
Frequentative Form	*konakattari*	sometimes not coming.
Improbable Present or Future	*konakarō*	I probably do not *or* shall not come.
Conditional Present	*konakereba*	if I do not come.
Conditional Past	*konakattara(ba)**	if I had not come.
Concessive Present	*konakeredo(mo)**	though I do not come.
Gerund	*konakŭte* / *konai de*	not having come. / not coming.
do. Emphasised	*konakŭcha*	not having come. / not coming.

* The letters within brackets may be dropped at will.

POSITIVE VOICE.

1. Certain Present or Future	*suru*	I do, I shall do.
2. Indefinite Form	*shi* (used for all tenses)	
Desiderative Adjective	*shĭtai*	I want to do.
Adjective of Probability	*shisō na*	likely to do.
Polite Certain Present or Future	*shimasŭ*	I do, I shall do.
Gerund	*shĭte*	having done, doing.
do. Emphasised	*shĭcha*	" " "
Certain Past	*shĭta*	I did.
Probable Past	*shĭtarō*	I probably did.
Conditional Past	*shĭtara(ba)**	if I had done.
Concessive Past	*shĭtaredo(mo)**	though I did.
Frequentative Form	*shĭtari*	sometimes doing.
Probable Present or Future	*shiyō*	I probably do. / I shall probably do.
Imperative	*shiro !*	do (thou) !
3. Conditional Base	*sure*	
Conditional Present	*sureba*	if I do.
Concessive Present	*suredo(mo)**	though I do.
4. Negative Base	*se*	

NEGATIVE VOICE.

(First Form.)

1. Imperative	*suru-na !*	do not do !
2. Improbable Present or Future	*shimai*	I shall probably not do.
4. Certain Present or Future	*sen(ŭ)*†	I do not do. / I shall not do.

N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.

(Second From.)

1. Certain Present or Future	*shinai*	I do not do. / I shall not do.
Certain Past	*shinakatta*	I did not do.
Improbable Past	*shinakattarō*	I probably did not do.
Frequentative Form	*shinakattari*	sometimes not doing.
Improbable Present or Future	*shinakarō*	I probably do not *or* shall not do.
Conditional Present	*shinakereba*	if I do not do.
Conditional Past	*shinakattara(ba)**	if I had not done.
Concessive Present	*shinakeredo(mo)**	though I do not do.
Gerund	*shinakŭte* / *shinai de*	not having done. / not doing.
do. Emphasised	*shinakŭcha*	not having done. / not doing.

* The letters within brackets may be dropped at will.

¶ 233. THE IRREGULAR POLITE SUFFIX *MASŬ*.

(Exemplified in the Conjugation of the Verb *Nasaimasŭ*, "to Deign to Do.")

POSITIVE VOICE.

1st. Base	*masŭ* or *masuru*.	
Certain Present or Future	*nasaimasŭ* or *nasaimasuru*	you deign to do. / you will deign to do.
2nd. Base	*mashĭ*	
Gerund	*nasaimashĭte*	having deigned to do. / deigning to do.
do. Emphasised	*nasaimashĭcha*	(ditto.)
Certain Past	*nasaimashĭta*	you deigned to do.
Probable Past	*nasaimashĭtarō*	you probably deigned to do.
Conditional Past	*nasaimashĭta-ra(ba)**	if you had deigned to do.
Concessive Past	*nasaimashĭta-redo(mo)*	though you deigned to do.
Frequentative Form	*nasaimashĭtari*	sometimes deigning to do.
Imperative	*nasaimashī !*	deign to do !
3rd. Base	*masure*	
Conditional Present	*nasaimasureba*	if you deign to do.
Concessive Present	*nasaimasure-do(mo)**	though you deign to do.
4th. Base	*mase*	
Imperative	*nasaimase !*	deign to do !
Probable Present or Future	*nasaimashō* (for *nasaimaseu*)	you probably deign *or* will deign to do.

NEGATIVE VOICE.

(Strictly speaking, *Masŭ* may be conjugated through all the moods and tenses of both Forms of the Negative Voice. But in practice many of these never occur. We give only such as are in common use.)

1. Imperative	*nasaimasŭ-na!* / *nasaimasuru-na!*	do not deign to do !
Improbable Present or Future	*nasaimasŭmai*	you probably do not *or* will not deign to do.
4. Certain Present or Future	*nasaimasen(ŭ)*	you do not deign to do. / you will not deign to do.
Certain Past	*nasaimasen deshita* †	you did not deign to do.
Improbable Past	*nasaimasen de shĭtarō* †	you probably did not deign to do.
Frequentative Form	*nasaimase-nakattari*	sometimes not deigning to do.
Conditional Present	*nasaimasen-kereba* ‡	if you do not deign to do.
Conditional Past	*nasaimasen-kattara(ba)**	if you had not deigned to do.
Concessive Present	*nasaimasen-keredo(mo)**	though you do not deign to do.
Gerund	*nasaimasezu* / *nasaimasen de*	not having deigned to do, not deigning to do.

* The letters within brackets may be dropped at will.

† *Deshĭta* and *deshĭtarō* stand for *de gozaimashĭta* and *de gozaimashĭtarō*.

‡ The termination should be *nakereba*, but the first *a* is generally dropped. The same is the case in the next two forms.

¶ 234. It will be found good practice to conjugate, according to the paradigms of the three regular conjugations, a few of the verbs in commonest use. Such are :

1st conj.	*butsu,*	"to beat."	*komaru,*	"to be in trouble."	Be careful to observe the euphonic rules exemplified on p. 162.
	dasu,	"to take out."	*nomu,*	"to drink."	
	isogu,	"to make haste."	*omou,*	"to think."	
	kiku,	"to hear."	*yobu,*	"to call."	
2nd conj.	*deru,*	"to go out."	*makeru,*	"to be beaten." (in war, etc.)	
	*koshiraeru,**	"to prepare."	*neru,*	"to sleep."	
	kŭtabireru,	"to get tired."	*sŭteru,*	"to throw away."	
3rd conj.	*abiru,*	"to bathe."	*kiru,*	"to wear."	
	dekiru,	"to be able."	*niru,*	"to boil."	
	kariru.	"to borrow."	*tariru,*	"to be enough."	

¶ 235. As may be seen by the paradigms, the Japanese verbal forms are not numerous in comparison with those of French, Latin, and most other European tongues. But a peculiar difficulty arises from the fact that *all* verbs of the first conjugation are more or less anomalous. In the Classical language each suffix was simply agglutinated to one of the bases, without any letter-changes occurring, e.g. gerund *oki-te,* "having put;" *ari-te,* "having been;" *tsugi-te,* "having joined." But in modern usage phonetic decay has obliterated this pristine simplicity, and has given us *oite, atte, tsuide,*—forms in which the stem loses its final consonant, and other letter-changes are apt to take place. The nature of the irregularity thus caused depends in every case upon the last letter of the

* Vulgarly contracted to *kosaeru.*

stem. The student will more easily master this difficulty by committing to memory the following examples, than by being furnished with a set of abstract rules :—

¶ 236.

	CERTAIN PRESENT		INDEF. FORM	NEGAT. BASE	GERUND	EMPHAS. GERUND	CERTAIN PAST	
Stems ending in a vowel.	*shimau,*	to finish ;	*shimai,*	*shimawa,*	*shimatte,*	*shimatcha,*	*shimatta,*	etc.
	iu,	to say ;	*ii,*	*iwa,*	*itte,*	*itcha,*	*itta,*	
	omou,	to think ;	*omoi,*	*omowa,*	*omotte,*	*omotcha,*	*omotta,*	
	nuu,	to sew ;	*nui,*	*nuwa,*	*nutte,*	*nutcha,*	*nutta,*	
Stems ending in *b* or *m*.	*manabu,*	to study ;	*manabi,*	*manaba,*	*manande,*	*mananja,*	*manande,*	etc.
	nusumu,	to steal ;	*nusumi,*	*nusuma,*	*nusunde,*	*nusunja,*	*nusunda,*	
	yobu,	to call ;	*yobi,*	*yoba,*	*yonde,*	*yonja,*	*yonda,*	
	yomu,	to read ;	*yomi,*	*yoma,*	*yonde,*	*yonja,*	*yonda,*	
Stems ending in *g*.	*kogu,*	to row ;	*kogi,*	*koga,*	*koide,*	*koija,*	*koida,*	etc.
	tsugu,	to join ;	*tsugi,*	*tsuga,*	*tsuide,*	*tsuija,*	*tsuida,*	
Stems ending in *k*.	*kaku,*	to write ;	*kaki,*	*kaka,*	*kaite,*	*kaitcha,*	*kaita,*	etc.
	tsuku,	to stick ;	*tsuki,*	*tsuka,*	*tsuite,*	*tsuitcha,*	*tsuita,*	
Stems ending in *r*.	*aru,*	to be ;	*ari,*	*ara,*	*atte,*–	*atcha,*	*atta,*	etc.
	toru,	to take ;	*tori,*	*tora,*	*totte,*	*totcha,*	*totta,*	
Stems ending in *s*.	*nasu,*	to do ;	*nashi,*	*nasa,*	*nashite,*	*nashitcha,*	*nashita,*	etc.
	orosu,	to lower ;	*oroshi,*	*orosa,*	*oroshite,*	*oroshitcha,*	*oroshita,*	
Stems ending in *t*.	*butsu,*	to beat ;	*buchi,*	*buta,*	*butte,*	*butcha,*	*butta,*	etc.
	matsu,	to wait ;	*machi,*	*mata,*	*matte,*	*matcha,*	*matta,*	

¶ 237. It will be observed that most of the above letter-changes have ease of pronunciation for their sole efficient cause. Some, however, may appear strange; for instance, that affecting the stems in *g*, when *d* and *j* replace *t* and *ch* in the terminations. The reason of this is that when the *nigori*'ed letter *g** dropped out, there remained a feeling that the *nigori* should be marked in some other way. It was therefore carried on to the next syllable, converting plain *t* and *ch* into *nigori*'ed *d* and *j*. Had this not been done, many forms of such pairs of verbs as *tsugu* and *tsūku* would have become indistinguishable,—a disaster which has actually overtaken verbs with stems ending in *b* and *m*, and also those ending in a vowel, in *r*, and in *t*. Thus it is only by the context that we can tell whether *yonde* is to be understood as the gerund of *yobu*, "to call," or of *yomu*, "to read;" whether *nutte* is the gerund of *nuu*, "to sew," or of *nuru*, "to lacquer;" whether *utte* is the gerund of *uru*, "to sell," or of *utsu*, "to strike."

¶ 238. The Kyōto people, together with the people of Central and Western Japan generally, say

shimōte,	*shimōta*,	etc.,	for	*shimatte*,	*shimatta*,	etc.
iūte,	*iūta*,	,,	,,	*itte*,	*itta*,	,,
omōte,	*omōta*,	,,	,,	*omotte*,	*omotta*,	,,
nūte,	*nūta*,	,,	,,	*nutte*,	*nutta*,	,,

and the educated in Tōkyō sometimes follow their example, especially when speaking in public. But this sounds somewhat pedantic. The habit has arisen from the fact that in former days, when the Court resided at Kyōto, the dialect of that place was naturally esteemed above the vernacular

* See ¶ 28.

of Eastern Japan. A similar case is offered by the verbs *kariru*, "to borrow;" *tariru*, "to suffice," and one or two others, which the genuine usage of Tōkyō inflects according to the third conjugation, but which public speakers sometimes make of the first conjugation (*karu*, *taru*, etc.), in imitation of the Kyōto dialect and of old Classical rules.

¶ 239. In the case of stems ending in *s*, the change of *s* into *sh* in the indefinite form is caused by the inability of the modern Japanese to sound an *s* before the vowel *i*. Originally *nashi* was probably *nasi*, and so in other cases.

The changes in the *t* series have their origin in a similar modern inability to pronounce that consonant before the vowels *i* and *u*. It is probable that, some centuries ago, people consistently said

PRESENT	INDEF. FORM	CONDIT. BASE	NEG. BASE	
matu,	*mati*,	*mate*,	*mata*,	"to wait;"

and the conditional and negative bases still retain the pronunciation which theoretical unity postulates, while the other two bases *-matu* and *mati* have slid respectively into *matsu* and *machi*. All that we know for certain on this point is that the modern pronunciation was already established at the close of the sixteenth century, from which time the first Jesuit works on the language date. The insertion of a *w* in the negative base of verbs ending in vowel stems (*shimawa*, *iwa*, *omowa*, *nuwa*) has its origin in a curious phonetic change which took place many centuries ago. Originally the stem of all such verbs ended in an *f*, thus:

PRESENT	INDEF. FORM	CONDIT. BASE	NEG. BASE
shimafu	*shimafi*.	*shimafe*	*shimafa*.

But according to a rule which permeates the whole vocabulary of the modern language, the *f* has been dropped before *u*, *i*, and *e*, and has been converted into a *w* before *a*, thus giving *shimau*, *shimai*, *shimae*, *shimawa*.

ANALYSIS OF THE FORMATION OF THE VARIOUS MOODS AND TENSES IN THE REGULAR VERBS.

¶ 240. **Certain Present** or **Future** (the 1st. base): to the stem add *u* for the 1st. conjugation, *eru* for the 2nd., and *iru* for the 3rd. The origin of these terminations is unknown.

N. B. In the Written Language, both *eru* and *iru* are replaced by *uru*, a peculiarity to be heard also from the lips of some speakers.

¶ 241. **Indefinite Form** (the 2nd. base): to the stem add *i* for the 1st. and 3rd. conjugations, and *e* for the 2nd. The origin of these terminations is unknown.

¶ 242. **Desiderative Adjective**: to the indefinite form add *tai*. *Tai* is an adjective originally identical with *itai*, "painful," and is capable of conjugation like other adjectives, according to the paradigms on pp. 126, 128, and 130, thus: *okitaku*, *okito gozaimasŭ*, *okitakereba*, *okitaku nai*, etc.

¶ 243. **Adjective of Probability**: to the indefinite form add *sō na* (see p. 137).

¶ 244. **Polite Certain Present** or **Future**: to the indefinite form add *masŭ*, which can itself be conjugated through most of the moods and tenses, thus: *okimashĭta*, *okimashō*, etc. (see p. 160).

¶ 245. **Gerund** (by some called the Past Participle): to the indefinite form add *te*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Te* is supposed by the native grammarians to be a fragment of the verb

hateru, "to finish." If this view is correct, *oite*, for instance, literally means "having finished putting," or "finishing putting." The next six tenses in the paradigm are all obtained by agglutinating other suffixes to the *te* of this one.

¶ 246. **Gerund Emphasised:** to the indefinite form add *cha*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Cha* is a corruption of *te wa*, which latter original form is still mostly preferred by cultured speakers. *Wa* is the postposition treated of in p. 85 *et seq.*

¶ 247. **Certain Past:** to the indefinite form add *ta*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Ta* is a corruption of the Classical past *tari*, itself derived from *te ari* (*ari* is the Classical "conclusive present" of *aru*, "to be"). *Oita* therefore etymologically means "am having finished putting."

¶ 248. **Probable Past:** to the indefinite form add *tarō*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Tarō* stands for *te arō*, lit. "probably shall be having finished."

¶ 249. **Conditional Past:** to the indefinite form add *taraba* or *tara*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Taraba* stands for *te araba*, lit. "if am having finished," *araba* being a Classical form—the so-called "hypothetical mood"—of *aru*, "to be" (see ¶ 287, p. 184).

¶ 250. **Concessive Past:** to the indefinite form add *taredomo* or *taredo*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Taredomo* stands for *te aredomo*, lit. "though am having finished." *Aredomo*, the concessive present of *aru*, "to be," is itself compounded of the conditional base *are* and the postpositions *to* and *mo*.

¶ 251. **Frequentative Form**: to the indefinite form add *tari*, observing the rules of phonetic change in the 1st. conjugation (see p. 162). *Tari* would seem to stand for *te ari*, in which case its original meaning is the same as that of the past indicative tense.

¶ 252. **Conditional Base** (the 3rd. base): to the stem add *e* for the 1st. conjugation, *ere* for the 2nd., and *ire* for the 3rd. The origin of these terminations is unknown. The name of "conditional base" was given to this form by Mr. Aston from one of its functions, that of serving as the basis on which the present conditional tense is built up. From it is also formed the concessive present.

¶ 253. **Imperative**: in the 1st. conjugation it is identical with the conditional base; in the 2nd and 3rd. conjugations it is formed by adding to the indefinite form the syllable *ro*, which seems to be a corruption of *yo*, an exclamation resembling our word "oh!"

N. B. Some speakers drop the termination.—A familiar imperative, often used by members of the same household in addressing each other, is obtained by adding *na* to the indefinite form, as *yobi-na!* "call!" *shi-na!* "do!" It is uncertain whether this *na* be simply an interjection, or a corruption of the word *nasai*, "please." The former view is, however, the more probable.

¶ 254. **Conditional Present**: to the conditional base add *ba*, which is an irregularly *nigori*'ed form of the postposition *wa*.

¶ 255. **Concessive Present**: to the conditional base add *domo* or *do*. *Do* is the *nigori*'ed form of the postposition *to*, and *mo* is also one of the postpositions.

¶ 256. **Negative Base** (the 4th. base): in the 1st. conjugation add *a* to the stem; in the 2nd. and 3rd. conjugations the negative base is identical with the indefinite form.

The name of "negative base" was given to this form by Mr. Aston with reference to one of its functions, that of serving as the basis on which most of the tenses of the negative voice are built up. Note, however, that it likewise helps to form the probable present or future of the *positive* voice, together with all passives, potentials, and causatives. The name is, therefore, not a completely adequate one, though there is no harm in retaining it, provided the nature of the form itself be always borne in mind.

¶ 257. **Probable Present** or **Future**: in the 1st. conjugation add *u* to the negative base, and then contract the diphthong *au* thus obtained into *ō*. The termination *u* is a corruption of the unexplained Classical *n*. The steps of the process therefore are *okan* (the Classical probable present or future of *oku*), *okau*, *okō*. Rapid speakers sometimes go further still, and, shortening the *o*, say *oko* (retaining an emphasis on the final syllable). In the 2nd. and 3rd. conjugations the Classical language also simply adds *n*, thus: *taben*, "I shall probably eat;" *ochin*, "I shall probably fall" (not to be confounded with the negative present *tabenū* and *ochinŭ*). Some of the Colloquial dialects of the Western provinces vocalise this *n* into *u* exactly as in the 1st. conjugation, and say *tabeu*, *ochiu*. The Tōkyō forms in *yō*, as *tabeyō*, *ochiyō*, are built on a false analogy suggested by the *ō* sound of the future in the 1st. conjugation.

¶ 258. **Negative Imperative**: to the present indicative add *na*, which is probably a fragment of *nakare*, the Classical imperative of the "negative adjective" *nai*. (*Nakare*=*naku*[1] *are*[2], be[2] not-being[1].)

¶ 259. **Negative Probable Present** or **Future**, also called **Improbable Present**: in the 1st. conjugation add

mai to the present indicative, in the 2nd. and 3rd. conjugations add it to the negative base. *Mai* is a corruption of *maji, majiki, majiku,* a Classical adjective expressing doubt or prohibition. In the Colloquial it has ceased to be conjugated.

¶ 260. **Negative Certain Present** or **Future**: to the negative base add *n,* which here and throughout the negative tenses is probably a corruption of the Classical negative particle *ani,* which exists likewise in Korean. The *n* should properly be followed by *u,* but this latter is now generally omitted in pronunciation.

¶ 261. **Negative Certain Past**: to the negative base add *nanda,* a termination of unknown origin.*

¶ 262. **Negative Probable Past** i.e. **Improbable Past**: to the negative base add *nandarō,* formed from the negative certain past on the model of the same tense of the positive voice.

¶ 263. **Negative Frequentative Form**: to the negative add *nandari,* formed from the negative certain past on the model of the same tense of the positive voice.

¶ 264. **Negative Conditional Present**: to the negative base add *neba. Ne* is really a sort of negative conditional base formed on the analogy of the conditional base of the positive voice, and *ba* is the postposition *wa* with the *nigori.*

¶ 265. **Negative Concessive Present**: to the negative base add *nedomo* or *nedo.* For *ne* see the preceding paragraph. *Do* (for *to*) aud *mo* are postpositions.

¶ 266. **Negative Gerund**: to the negative base add *zu,* a termination of doubtful origin. The postposition *ni* is often added to this form without affecting its signification, as *tabezu ni* for *tabezu,* "not eating," "without eating."

* See, however, the present writer's "Essay in Aid of a Grammar of Luchuan," ¶ 124.

¶ 267. **Second Form of the Negative Voice:** to the negative base add the "negative adjective" *nai* (see p. 129) in one or other of its conjugational forms.

N. B. In order to avoid tedious repetition, we leave the student to analyse for himself on the above model the conjugation of adjectives given on p. 128. A curious little item for him to notice is the occasional substitution of the Chinese negative prefix *fu* or *bu* for the negative Japanese negative *suffixes*. The use of this idiom implies, not simple negation, but the additional idea of badness, dereliction of duty, etc. Thus, *fu-deki*, "badly made;" *fu-iki-todoki*, "negligent;" *bu-ashirai*, "discourteous."

IRREGULAR VERBS.

¶ 268. Japanese has very few irregular verbs, and the irregularities even of these few are but slight. We have already given paradigms of the three chief ones, viz. *kuru*, "to come" (p. 158); *suru*, "to do" (p. 159); and *masŭ* (p. 160), which formerly meant "to be," but which is now used only as a termination that may be added to the indefinite form of any verb. With its aid there is obtained an honorific conjugation, which sounds more courteous than the ordinary conjugation and which is therefore in particularly frequent use. The plain verb without *másŭ* is apt to strike the ear as curt, especially at the end of a sentence. Instead of giving *masŭ* alone, the paradigm shows it attached to the verb *nasaru*, "to deign to do" (for *nasaru*, see also below, ¶ 270 and ¶ 402).

¶ 269. The peculiarities of the other slightly irregular verbs are as follows:—*Aru*, "to be," when combined with the postposition *de*, loses its final syllable, making *da* instead of *daru*. It lacks the desiderative adjective. Its negative voice likewise is not used, being replaced by the "negative

adjective" *nai*. The improbable present or future *arumai* alone remains, used concurrently with *nakarō*.

¶ 270. *Gozaru*, "to be," in the mouths of most Tōkyō speakers, drops the *r* of its last syllable when *masŭ* is suffixed; thus *gōzaimasŭ* for *gozarimasŭ* (but see end of ¶ 388). The same is the case with the polite verbs *irassharu*, "to go," "to come;" *kudasaru*, "to condescend;" *nasaru*, "to deign to do;" and *ossharu*, "to deign to say." These latter verbs also use the forms thus obtained, viz. *irasshai*, *kudasai*, and *nasai*, as imperatives, in lieu of the older *iraserare*, *kudasare*, and *nasare*. But *osshai* is rare, *osshaimashĭ* being preferred. Another peculiarity of these four verbs is that, though now conjugated according to the 1st conj., they are corruptions of verbs originally belonging to the 2nd, viz., *iraserareru*, *kudasareru*, *nasareru*, and *ōserareru*,—properly potential forms which early assumed an honorific meaning (conf. ¶ 403). *Kureru*, "to give," 2nd. conj., follows their example, having the imperative *kurei* for *kurero*. Moreover, *irassharu*, *kudasaru*, and *nasaru* may drop the letter *a* of the termination *aru* in the gerund and in the six following tenses, thus: *irashtte* for *irasshatte*, *kudasttaro* for *kudasattarō*, *nasttara* for *nasattara*. In familiar conversation *gozaimasŭ* is often shorn of all its middle letters, and pronounced *gozansŭ*, *gozasŭ*, *gasŭ*, or *gesŭ*. Similarly *gozaimashĭta* becomes *gashĭta*, etc. When the particle *de* precedes it, *gozaimasŭ* is apt to lose its initial letter as well, *de gozaimasŭ* being fused into *desŭ*, *de gozaimashĭta* into *deshĭta*, etc.

¶ 271. *Iku*, "to go," instead of the gerund *ite*, the emphasised gerund *ïcha*, etc., which would be required by the rule for verbs of the first conjugation with stem ending in *k* (see p. 162), shows the following irregular forms:

Gerund	*itte*,	"having gone, going."
Emphatic Gerund	*itcha*,	"having gone, going."
Certain Past	*itta*,	"I went."
Probable Past	*ittarō*,	"I probably went."
Condit. Past	*ittara*(*ba*),	"if I had gone."
Concess. Past	*ittaredo*(*mo*),	"though I went."
Frequent. Form	*ittari*,	"sometimes going."

These irregular forms of *iku* coincide with the regular forms of the same tenses of the verb *iu*, "to say." Otherwise the verb *iku* is conjugated regularly.

¶ 272. *Shinuru*, "to die," is conjugated regularly through most of the moods and tenses, as if it were *shinu* (stem *shin*), and belonged to the first conjugation. But the addition of the syllable *ru* makes its certain present *shinuru*, and also the negative imperative *shinuru-na*, irregular. It has, moreover, inherited from the Classical Language a conditional base *shinure*, which occasionally replaces the regular *shine*. Altogether it appears as a sort of hybrid between the first conjugation and the third.*

REMARKS ON THE USE OF THE MOODS AND TENSES.

¶ 273. *Present, Future,* and *Past.*—The Japanese verb does not, like ours, clearly distinguish present from future time. It has one form serving to denote any *certain* action or state, whether present, future, or habitual, and another serving to denote any *merely probable* action or state, whether present or future. It is the question of certainty or uncertainty that forms the criterion, not the question of time. Still, as future

* Such does *shinuru* appear from the exclusively Colloquial stand-point. Proof has been supplied elsewhere ("Essay in Aid of a Grammar of Luchuan," section entitled "Excursus on the Origin of the Japanese Conjugations," p. 139 *et seq.*) of the thesis that *all* Japanese verbs originally followed a system of which *shinuru* is the sole surviving relic.

actions and events must, in the nature of things, be more often uncertain than present actions and events, the form denoting certainty is applied in the majority of cases to present time, while the form denoting mere probability is applied in the majority of cases to future time.

Bara wa, ii hana da.
Rose as-for, good flower is.
{ "The rose is a beautiful flower."

Doko ni sunde irassharu?
Where in dwelling deign-to-be?
{ "Where are you living?"

Kimasŭ ka? (certainty)
"Will he come?"

Kimashō ka? (mere probability)
{ "Is he likely to come?" "Do you think he will come?"

Jiki kimasŭ. (certainty)
{ "He will come immediately."

Kimashō. / *Kimasŭ deshō.* (mere probability)
{ "He will probably come."

Kimasŭmai. (probability of a negation)
{ "I don't think he will come."

Yuki ga furimasŭ.
Snow(*nom.*) falls.
{ "It snows;" "it is snowing."
{ "It will certainly snow."

Yuki ga furimashō.
{ "It will probably snow."

Myōnichi shuttatsu shimasŭ.
To-morrow start do
{ "I (shall) start to-morrow."

Myōnichi shuttatsu shimashō.
{ "I think of starting to-morrow."

Kaze wo hiita kara, yu wo yoshimashō.
Wind (*accus.*) have-drawn because, hot-water (*accus.*) (*I*) will-probably-forbear.
{ "As I have caught cold, I think I won't take any bath to-day."

In this last case there is little difference in English between "I think I won't," and plain "I won't." The former is less abrupt; that is all. Similarly in Japanese,

where consequently the merely probable present or future tense sometimes comes in a roundabout way to correspond exactly to our real future. Thus :

Isoide ikō.
Having-hastened, will-probably-go.
(More politely, *Isoide ikimashō*)

} "I will go quickly," *or* "I will make haste and go."

But it would do equally well to use the present, and to say *Isoide ikimasŭ*.—See also ¶ 291.

¶ 273. *A.* The essence of the probable present or future in Japanese being uncertainty with a strong tinge of probability, this tense is often used to express a supposition, such as English idiom generally conveys by means of the word "may," in certain cases "must." Thus, Fukuzawa, in his "Autobiography," after mentioning that he has never been in debt, adds :

Sono yōsu wo mite,
That appearance (*accus.*) seeing,
"Korya! nan de mo kanemochi da" to suiryō suru hĭto mo arimashō. Tokoro ga, watakŭshi wa mata sono suiryō-sha ga arō to nakarō to, sono suisoku ga atarō to atarumai to, sŭkoshi mo tonjaku nashi ni, ai-kawarazu yūyū to shĭte imasŭ.
"This-indeed! anyhow money-owner is" that, supposition do people also probably-are. Nevertheless, me as-for, also those supposers (*nom.*) perhaps-are that, perhaps-are-not that, those suppositions (*nom.*) perhaps-hit-[the-mark] that, perhaps-don't-hit-[the-mark] that, a-little even concern without, unchangeably quietly doing (*I*) am.

} Some persons, seeing my manner of life, may well suppose me rich. Meanwhile I, for my part, continue to go my own quiet way, perfectly indifferent as to whether there may or may not be any such people, and as to whether their suppositions may or may not accord with fact.

Sazo go fu-jiyū de gozaimashō.
Indeed august inconvenience probably is.

} "You must find it very inconvenient."

N. B. Needless to say that this idiom cannot be used to express our very different "must" denoting necessity. The "must" of necessity is rendered by a double negative, thus :

Harawanakereba narimasen. "It won't do not to pay," i.e.
If-pay-not, won't-be. "You *must* pay."

English speakers knowing a little Japanese are apt to use this double negative too freely, because in English we habitually scatter *musts* broadcast, even where no real necessity is implied, as, when rising to take leave, we say "I am afraid I must be going." A Japanese would say *Mō o itoma itashimasŭ*, lit. "Already I will do honourable leave."

¶ 273. *B.* Both the certain and the probable present must, in many cases, be translated by our conditional mood, thus :—

Mayoimasŭ nē! "Indeed I shouldn't
Am-in-quandary indeed! know what to do."

Tōkyō no hĭto wa, nan to iimashō? "What would Tōkyō people say, I wonder? (*e.g. if told of the dearness of living in America.*)"
Tōkyō 's person as-for, what that will-probably-say?

Kimo wo tsubushimasŭ. "They would be perfectly
Liver (*accus.*) (*they*) will-burst. astounded."

N. B. "I wonder," in the second of these instances, is intended to represent the shade of uncertainty inherent in the probable present *iimashō*. Japanese possesses no actual equivalent of our useful verb "to wonder."

¶ 274. The difference between the certain past and the probable past is precisely analogous to that between the certain present or future and the probable present or future :—

Kimo wo tsubushimashĭta. "He was astounded."
Liver (*accus.*) (*he*) burst.

Kimo wo tsubushimashĭtarō. "He must have been astounded."

It is unnecessary to dwell further on this point after the copious illustrations in the preceding paragraph. The student will be more perplexed by certain anomalous uses of the certain past itself. Thus this tense is sometimes used where English idiom would prefer the present, for instance: *Arimashĭta* (lit. "has been"), "Here it is!" said when one finds something which had been lost; *Wakarimashĭta*, "I have understood," i.e. "I understand;" *Gozen ga dekimashĭta* (lit. "dinner has forthcome"), "Dinner is ready;" *Nodo ga kawakimashĭta* (lit. "throat has dried"), "My throat is dry," i.e. "I am thirsty." Contrariwise the Japanese often use the present—especially the present of the negative—where strict logic demands the past, thus:

Watakŭshi ga Amerika ni oru aida.
Me (*nom.*) America in dwell while.
} "While I was in America."

Narawanai kara, dekimasen.
Learn-not because, forthcomes-not.
} "I can't do it, because I haven't learnt how."

¶ 275. In such an example as the following, the Japanese may seem illogical in using the past tense. But the English are equally illogical in using the present, seeing that the time referred to is future:

Shĭtaku no dekita toki, shirashĭte o kun nasai.
Preparation 's has-forthcome time, informing honourably give deign.
} "Let me know when everything is ready." (*Said to an inferior.*)

In the following example (and many similar ones might be quoted) the two languages play still more strangely at cross purposes, English using the past where Japanese has the future, and the present infinitive where Japanese has the past:

Kō *shǐta* *ho* *ga* (*nom.*)
Thus have-done side
yokarō.
will-probably-be-good.
} "You had probably better do it in this way," *or* "I think you ought to do it like this."

N. B. Observe the phrase...*hō ga yoi* equivalent to our "should," "ought," "had better," and compare the foot-note to p. 144.

Somewhat similar are instances like the following, where the past tense (especially the past tense of adjectives) has the sense of our conditional :

Massugu *ga* *chikakatta.*
Straight (*nom.*) was-near.
} "It would have been shorter to go straight on."

Sō *suru* *to* *yokatta.*
So do if, was-good.
} "It would have been better to do so."

N. B. If we were to use the bookish English idiom "it *had been* shorter," "it *had been* better," we should obtain a close approximation to the Japanese expression. Compare also last part of ¶ 287.

¶ 276. Notwithstanding the occasional appearance of such cases as those hitherto exemplified, the use of the present and past generally gives no trouble, thus :

Tsune ni iu koto desǔ ka?
Generally say thing is ?
} "Is it a thing people generally say?"

Ano hǐto wa ki-yō da
That person as-for, handy is
kara, nan de mo shimasǔ.
because, anything-whatever does.
} "He is so handy, he can do anything." (Be careful to pronounce *ki-yō* as two syllables. *Kyō*, as one syllable, means "to-day.")

Uchi no shafu wa,
House 's jinrikisha-man as-for,
ashi wo itamemashǐta kara,
foot (*accus.*) has-hurt (*trans.*) because,
kawari no otoko wo (*accus.*)
exchange 's man
yonde mairimashǐta.
having-called have-come.
} "As the house jinrikisha-man has hurt his foot, I have called another instead."

Senkoku	*kiki*	*ni*	*yatta*		"I sent to enquire a little while ago; but there is no answer yet."
Former-hour	hear	to	sent		
ga,—	*mada*	*henji*	*ga*	(*nom.*)	
whereas,	still	answer			
gozaimasen.					
is-not.					

¶ 277. The certain present and certain past, sometimes followed by the word *koto*, "thing," "act," "fact," to some extent replace the infinitive, a mood for which the Japanese language lacks a special form. Thus *oku koto*, "to put" in general; *oita koto*, "to have put" in the past :—

Mabushikute,	*miru koto*	*ga*			"The light is so dazzling that I can't see."
Being-dazzling,	to-see	(*nom.*)			
dekimasen.					
forthcomes-not.					

Mita	*koto*	*ga*	*nai.*		"I have never seen it."
To-have-seen	(*nom.*)	is-not.			

¶ 278. *Indefinite Form*, *Gerund*, and *Emphasised Gerund.*— The indefinite form of Japanese verbs is one to which there is nothing that exactly corresponds in our Western tongues. It is by itself of no tense and mood, but may denote any tense or mood according to the context. The rule regarding its use in the Written Language is as follows :—

When several clauses are correlated, that is to say, follow each other and express the same tense or mood, then only the verb or adjective of the last of such correlated clauses takes the termination which indicates the tense or mood intended by the speaker, the verbs or adjectives of all the foregoing clauses being put in the indefinite form. One thus has to wait till the end of the last clause before one can tell whether the writer intends to refer to the past, present, or future, to the indicative, conditional, imperative, etc. The final verb or adjective, so to speak, focuses and clinches

all that went before. Thus the Shintō theologian Hirata, when insisting on the inscrutableness of the divine nature, says :

Kami no mi ue wa,
Gods of august surface as-for,
midari ni hakari-iu-beki mono
rashly calculate-say-should thing
de wa nai. Tada sono tattoki
is-not. Simply their venerableness
wo **tattobi,** *kashikoki wo*
(*accus.*) to-venerate, awfulness (*accus.*)
kashikomi, *osoru-beki wo*
to-reverence, fearfulness (*accus.*)
osoreru *hoka nashi.*
to-fear besides is-not.

"The nature of the gods is not a thing which men should rashly speculate and talk about. There is nothing else for us to do but to honour their greatness, to reverence their majesty, and to fear their power."

In this passage *tattobi* and *kashikomi*, the indefinite forms of the verbs *tattobu* and *kashikomu*, must be rendered by our infinitive mood, because they are correlated with *osoreru*, which is in the certain present tense, here corresponding to what we term the infinitive (conf. ¶ 277). Note also the use of the bookish form in *ki* (see ¶¶ 177 and 178) of the attributive adjectives *tattoki* and *kashikoki* (for *tattoi* and *kashikoi*), here—as generally in the higher style—employed in preference to the abstract substantives in *sa*, such as *tattosa, kashikosa*.

¶ 279. In the negative voice, the place of the indefinite form is supplied by the negative gerund, thus :

Sekai no kuni-guni no
World 's countries of
uchi ni wa, sōmoku
middle in as-for, herbs-trees
mo **haezu,** *jimbutsu*
also grow-not, human-beings
mo **nai** *tokoro ga*
also exist-not places (*nom.*)
arimasu.
are.

"Among the various countries in the world, there are some where no plants or trees grow, and where no human beings live."

(*N. B. Haezu* is the negative gerund of *haeru*, "to sprout," correlated with the present of the negative adjective *nai*.)

¶ 280. In the Book Language the foregoing rule concerning the use of the indefinite form is exemplified at every turn. It is also followed pretty frequently in set speeches, and sometimes even in the ordinary conversation of careful and cultured speakers. Foreign students should, therefore, not fail to make themselves acquainted with it. At the same time, it must be admitted that the familiar and lower styles of Colloquial almost completely disregard it. Sometimes it is replaced, as in European languages, by two or more clauses in the same tense. But more frequently the indefinite form gives way to the gerund, so that, for instance, the last example but one, if made genuinely conversational, would run thus :

Kami no koto wa, midari ni suiryō wa
Gods of matters as-for, rashly speculation as-for,
dekimasen. Tada sono tattoi tokoro wo **tattonde,**
cannot. Simply their venerable place (*accus.*) venerating,
sono uya-uyashii tokoro wo **uyamatte,** *sono osoroshii*
their awe-inspiring place (*accus.*) reverencing, their fearful
tokoro wo **osoreru** *yori hoka wa nai.*
place (*accus.*) to-fear than besides as-for, is-not.

N. B. Notice the word *tokoro*, "place," used as a sort of suffix to the adjective *tattoi*, "venerable," to express the abstract quality of "venerableness," and similarly in connection with the adjectives of the other clauses.

¶ 281. Hardly a sentence—especially a sentence of any length—can be uttered without the gerund being thus used. Take, for instance, the following :

Matchi wo motte
Matches (*accus.*) having-carried
koi!
come!
} "Bring some matches!" (*More lit.* "Having carried matches, come!"

Kikashite kudasai! "Please tell me."
Causing-to-hear condescend!

Uchi ni ite, hon de mo
House in being, books even
mite orimashō.
looking-at (*I*) shall-probably-be.

"I think I will stay at home and read." (*More lit.* "Staying at home, I shall probably be looking at books.")

Kaeri-gake ni kwankōba
Returning-while in, bazaar
ye yotte, sŭkoshi kai-
at stopping, a-little pur-
mono shĭte kima-
chases having-done, (1) have-
shĭta.
come.

"On my way home, I looked in at the bazaar, and made a few purchases." (*More lit.* "Having stopped at the bazaar, and having made some purchases, I have come home again.")

Kinō hiru-gozen wo
Yesterday midday-meal (*accus.*)
tabete, uchi wo
having-eaten, house (*accus.*)
demashĭte, sore kara
having-gone-out, that from
sumō wo mite,
wrestling (*accus.*) having-seen,
han-nichi asonde ki-
half-day having-played
mashĭta.
have-come.

"I went out yesterday after luncheon, was present at a wrestling match, and had a pleasant afternoon." (*More lit.* "Having eaten luncheon, having gone out, then having looked at wrestling, having played half the day, I have come.")

¶ 282. Sometimes the gerund expresses instrumentality rather than correlation, thus :

Susugi-sentaku wo
Rinse-washing (*accus.*)
shĭte, kurashi wo
doing, livelihood (*accus.*)
tatete orimasŭ.
setting-up is.

"She gains her livelihood by washing clothes."

¶ 283. The gerund of adjectives occurs most frequently in phrases where English idiom employs the word "so," for instance :

Kurakŭte	*miemasen.*	"It is so dark I can't see."
Being-dark,	cannot-see.	

Itakŭte	*shiyō*	*ga*	*nai.*	"It is so painful I don't know what to do," *or* "It is awfully painful." (Conf. ¶ 218.)
Being-painful,	way-to-do	(*nom.*)	isn't.	

Occasionally the gerund of verbs is employed in the same manner, to help to express the meaning conveyed by our word "so," thus:

Ashi	*ga*	*hiete*	"My feet are so cold I don't know what to do."
Feet	(*nom.*)	being-cold,	
tamaranai.			
(*I*) cannot-endure.			

¶ 284. The Emphasised Gerunds (*oicha, tabecha, ochicha, shĭcha,* etc.) are somewhat vulgar, or at least familiar, and cultured speakers still prefer the uncontracted forms *oite wa, tabete wa, ochite wa,* etc.

Necha	*inai.*	"Oh! no; he is not asleep."
As-for-sleeping-indeed,	isn't	

Matcha	*oraremasen.*	"I *can't* wait."
As-for-waiting-indeed,	cannot-be.	

Itcha dō	*da?*	"What do you say to our going there?"
As-for-going-indeed, how	is (*it*)?	

Sō	*shĭcha*	*komarimasŭ.*	"Annoyance will be caused if you do that."
So	doing-indeed,	will be-troubled.	

Sō	*shĭcha*	*ikemasen.*	"It won't do for you to do that," *or* "You mustn't do that."
So	doing-indeed,	is-no-go.	

Kō	*shinakŭcha*	*narimasen.*	"It won't do not to do this," *i.e.* "You *must* do this."
This	not-doing,	won't-be.	

Ki *wo* *otoshicha* *ikemasen.*
Spirit (*accus.*) letting-fall as-for, is-no-go.
"You mustn't let your spirits droop."

N. B. The last three examples illustrate what has already been said in the Note at top of p. 175 concerning the rendering of our word "must" by a double negative in Japanese, while also showing that "must not" is rendered by a single negative. Observe, moreover, the general tendency to use the emphatic gerund chiefly in phrases expressing negation, interrogation, or something disagreeable.

¶ 285. *Desiderative Adjective* and *Adjective of Probability.*— The use of these forms may be best understood from a few examples:

Mitai *mono.*
Want-to-see thing.
"Something I should like to see."

Sono *mono* *wo* *mitai.*
That thing (*accus.*) want-to-see.
"I want to see that."

Chotto *negaitō* *gozaimasŭ.*
Slightly wanting-to-beg am.
"I want to ask you a slight favour."

Arisō na *koto.*
Likely-to-be fact.
"Something which is likely to happen."

Arisō *mo* *nai* *koto.*
Likely-to-be also isn't fact.
"Something which isn't likely to happen."

Ame *ga* *agarisō* *desŭ.*
Rain (*nom.*) likely-to-rise is.
"It looks as if the rain would clear off."

Oishisō *desŭ.* (from the adjective *oishii*, "good to eat.")
Likely-to-be-nice is.
"It looks good." (*e. g. a cake.*)

¶ 286. Besides this "adjective of probability" obtained by agglutinating *sō* to the indefinite form, there is an idiom formed by using *sō* after the present or past tense. *Sō*, which is then best written as a separate word, has the force of "it would seem that," "they say that":—

O	*ide*	*ni*	*naru*	"It would seem that he is coming."
Honourable	exit	to	becomes	
sō	*desŭ.*			
appearance	is.			
Ano	*yado-ya*	*wa,*	*yaketa*	"They say that that hotel has burnt down."
That	hotel	as-for	has-burnt	
sō	*desŭ.*			
appearance	is.			
Taisō ni	*ii*	*sō*	*desŭ.*	"It is said to be excellent."
Greatly	good	appearance	is.	

¶ 287. *Conditional Present* and *Past.*—These tenses have a somewhat peculiar history. In the Classical form of the language there are what are called a "hypothetical present" and "hypothetical past," thus :

Condit. Pres., *okeba*, "when I put, "as I put;" *tabureba*, "when I eat," "as I eat."

Condit. Past, *okitareba*, "when (*or* as) I had put;" *tabetareba*, "when (*or* as) I had eaten."

Hypoth. Pres., *okaba*, "if I put;" *tabeba*, "if I eat."

Hypoth. Past, *okitaraba*, "if I had put; *tabetaraba*, "if I had eaten."

The hypothetical present, it will be noticed, was formed by suffixing *ba* to the negative base. All four forms may still be met with in the so-called Colloquial of certain books. But in actual Colloquial practice the distinction between hypothetical and conditional has been given up, and the sense of "when" is generally expressed by a periphrasis with the word *toki*, lit. "time," as *kuru toki*, "when he comes." The curious thing is that what have survived are the present tense of the old conditional mood, and the past tense of the old hypothetical. The single Colloquial mood thus pieced together from the halves of the two

Classical moods might perhaps better be termed the hypothetical, as it has the sense of "if....." But we have preferred the name of conditional as being more familiar to European ears, and as having been employed by other writers on Japanese Grammar. The only present tense hypothetical forms that have remained in common use are *iwaba*, from *iu*, "to say," which is employed in the sense of "so to say," and *naraba*, from *naru*, a Classical verb meaning "to be," and not to be confounded with the *naru* which means "to become." *Naraba* therefore properly signifies "if it be;" but when employed as an auxiliary attached to other verbs, it comes to mean no more than "if." Thus *iku naraba* is "if I go." *Naraba* is often clipped of its last syllable, and becomes *nara* :—

Dekitara(ba), *motte* *kite* *kudasai.*
If-has-forthcome, carrying coming condescend.
"Please bring it with you if it is ready."

O *iriyō* *naraba*, *o* *mochi* *nasai.*
Honourably requisite if-is, honourably taking deign.
"Please take it if you require it."

Aite *iru* *nara*, *kashite* *kudasai.*
Open is if, lending condescend.
"If you have no use for it at present, please lend it to me."

Areba, *yō* *gozaimasu* *ga*.....
If-there-is, good (*it*) is although.....
"I wish there were some (*but I hardly think there are*);" *hence* "I fear there are none."

Kochira *de* *zonjite* *oreba*, *mōshi-agemasu* *ga*.....
Here in knowing if-be, say-will-lift-up although....
"I would tell you if I knew (*but I don't know*)."

Kō sureba, dekiru (no) ni..
Thus if-do, forthcomes whereas..
or, with a stronger tinge of blame,
Kō sureba, dekiru mono
Thus if-do, forthcomes thing
wo....
(*accus.*).....

} "You could do it in this way if you tried (*but you haven't tried, although you ought to have done so*)."

These last three examples are specially important as illustrating a whole class of elliptical idioms with which Colloquial Japanese abounds, and by which our "I would if I could," "I should, had I been able," etc., etc., are expressed. It is true that the qualifying particles (*ga, ni, no ni, mono wo*) are sometimes absent; but they are generally there, and the sentence remains unfinished. After all, there is nothing to be astonished at in this. From the point of view of logic, a conditional sentence is always incomplete. For instance, when we say "I should like to travel," the implied rider is "but I cannot," or "I cannot yet," or some such clause. Compare also the words within parenthesis in the examples under discussion. Observe that *ni* final implies regret or reproach, while *no ni* superadds to this a further shade of meaning, showing that the thing to be done is either something concerning which a command had previously been given, or else that it is a point of duty, or that it refers to some other circumstance known to both speaker and doer. *Mono wo* is more emphatic still. It lays still greater stress on the failure to perform the desired action, and often alludes to some accident or misfortune as the cause of such failure.

¶ 288. *Concessive Present* and *Past.*—The peculiar force of these forms corresponds most nearly to that of our word "though," but is generally best rendered in practice by prefixing "but" to the following clause. The orthodox

concessive forms given in the paradigms are not often heard in actual practice, being mostly replaced by the independent word *keredo* (*mo*), "though," itself of verbal origin, construed with the present or past indicative, thus :

Iya da keredo, shĭ-kata ga nai.
Distasteful is though, way-to-do (familiar) (*nom.*) isn't.
"It is distasteful to me, but I can't help myself."

Ii keredo, ne ga takai.
Good though, price (*nom.*) (*is*) high.
"The article is a good one, but it is too dear."

Sagashĭta keredomo, shi-remasen.
Sought though, can- not-know.
"I have looked for it, but can't find it."

Sometimes, instead of *keredomo* or *keredo*, we hear the longer periphrasis *to wa iedo*(*mo*), lit. "though one says that." Thus *oitaredo*(*mo*), *oita keredo*(*mo*), and *oita to wa iedo*(*mo*) are all synonymous and equally correct. *To wa iedo* is abbreviated by some speakers to *to wa ie.*

¶ 289. A well-marked shade of meaning distinguishes the concessive mood proper from expressions closely resembling it in....*te mo, de mo* and *to mo.* Thus *attaredomo, atta keredo,* or *atta to wa iedo* signifies "though there was," "though there has been," whereas *atta*[1] *to*[2] *itte*[3] *mo*[4] (lit. "even[4] saying[3] that[2] there was[1]) signifies "though there may (or might) have been," and *aru to mo* signifies "though there be." The former set of idioms serves to state facts, the latter to hazard suppositions :—

Karinakŭte mo tarimasŭ.
Karinai de mo tarimasŭ.
Borrowing-not even, suffices.
"I have enough, without borrowing any more."

Miru mo iya desŭ.
Seeing even disagreeable is.
or *Miru no mo iya desŭ.*
"I can't bear even to see it."

Iku to mo, yosu to mo,
Go whether, abstain whether,
go tsugō shidai ni
august convenience according to,
nasai.
deign.

"Pray suit yourself, whether it be to go or to stay."

Iwanakŭte mo shitteru.
Saying-not even, knowing-am.

"I know it without your telling me."

N. B. *Shitteru* stands for *shŭtte iru*. See end of ¶ 294.

Utchatte mo yoroshii.
Throwing-away even, (*is*) good.

"There will be no harm done, even if you throw it away." *I.e.* "You may throw it away."

Sonna ni yoku nakŭte mo
Thus good not-being even,
yoroshii.
(*is*) good.

"You need not use such a good one."

N. B. These examples suggest the manner in which some of our idioms with "may," "need not," and "without" are to be rendered in Japanese.

We have already noticed in ¶ 118 (p. 83) the force, not unlike that of the concessive mood, often inherent in the postposition *tote*. Here is another example:

Seijin-tachi ga donna
Sages (*nom.*) in-what
ni yotte kangaeta tote,
way assembling reflected even-if,
shire ya shinai.
able-to-know as-for, do-not.

"That can never be known, however much the philosophers may put their heads together."

¶ 290. *Frequentative Form.*—Frequentatives are almost always used in pairs, the second member of the pair being generally followed by the verb *suru*, "to do." The fundamental force of this tense is either to show that the action denoted by the verb is occasional, or else to imply the alternation or opposition of two different actions. The English translation must vary according to circumstances:—

Kitari *konakattari* } "Sometimes he comes,
Sometimes-coming sometimes-not-coming } and sometimes he doesn't."
shimasŭ.
does.

Naitari *warattari,* } "There is a great scene
Sometimes-crying sometimes-laughing, } going on,—tears and laughter
ō-sawagi *desŭ.* } turn and turn about."
great-hubbub (*it*) is.

Kagen *ga* *warukŭte,* } "I feel so un-
Bodily-state (*nom.*) being-bad, } well that I divide
netari *okitari* } my time between
sometimes-lying-down sometimes-getting-up } getting up and lying
shĭte *orimasŭ.* } down again."
doing am.

¶ 291. *The Imperative* occurs in military words of command, such as *tomare!* "halt!" and *yasume!* "stand at ease!" But in social intercourse, even with the lowest classes, it sounds rude, and is therefore rarely employed except in the case of a few honorific verbs, for instance *asobase*, "be pleased to do." An honorific periphrasis is mostly preferred, even when addressing an inferior, as will be explained in ¶ 409. It is to that paragraph that the student should devote his attention.

N. B. Observe, however, the idiomatic use of the imperative in such phrases as *Nani shiro*, or *nani itase*, "do what you may," "act as one will." Conf. also end of ¶ 186.

A noteworthy idiom, by means of which the English first person plural of the imperative ("let us . . . .") may generally be rendered, is shown in the following examples:—

Kō *shiyō* *ja* *nai* *ka?* } "Let us do it in this way."
Thus will-do isn't ? } (familiar)

Hana-mi *ni* *ikō* *ja* } "Let us go and see the
Flower-seeing to will-go } (cherry, etc.) blossoms."
arimasen *ka?* } (polite)
is-not ?

Or else the future alone (without *ja nai ka*, etc.) may be employed. For instance, *Isoide ikō* may signify, not only "I will make haste to be off," but "Let us make haste to be off."

AUXILIARY VERBS.

¶ 292. Properly speaking, several of the suffixes helping to form the moods and tenses are auxiliary verbs which were once independent, some of which are indeed still independent in other positions. Thus, when we make use of the common phrase *yoku nemashĭta*, "I have slept well," the polite suffix *mashĭ* originally meant "to be," and the past termination *ta* (for *te aru*) means "am having finished," as explained in ¶ 247 and ¶ 245. The whole word *nemashĭta*, resolved into its constituent parts, therefore signifies "am having finished being asleep." Many verbal stems, too, have been built up by means of the verbs *aru*, "to be," and *eru*, "to get" as:

atsumaru, "to collect" (intr.): *atsumeru*, "to collect" (trans.); *suwaru*, "to squat;" *sueru*, "to set."

N. B. Uneducated persons use such forms in *aru* unnecessarily when they say, for instance, *narabaru*, "to be in a row;" *akatte imasŭ*, "it is open." The simpler forms *narabu* and *aite imasŭ* are the correct ones.

¶ 293. More modern, and still felt to be separate and independent words, are the following auxiliaries:

Aru, "to be," which is often construed with the gerund of an active verb, to give a sense which we should render by a passive idiom, thus:

Muzukashĭku	*kaite*	*aru*		"It is written in too difficult a hand for me to be able to read it." (*More lit.* "It is in such difficult writing that to me and my sort it is unreadable.")
Difficultly	writing	is		
kara,	*watakŭshi-domo*	*ni*		
because,	us	to		
wa,	*yomemasen.*			
as-for,	is-unreadable.			

Furoshiki	*ni*	*tsutsunde*		"It is wrapped up in a cloth." (*More lit.* "It is in a state of wrapped-up-ness in a cloth.")
Cloth-wrapper	in	having-wrapped		
arimasu.				
is.				

N. B. The corresponding active phrases "is writing," "is wrapping up," etc., would be rendered by *kaite iru* or *oru*, *tsutsunde iru* or *oru*, as explained in ¶ 294. Notice, moreover, that these quasi-passive idioms with *aru* always denote something which *is done already*, not something which *is being done*, that is to say that they are never what English grammarians term "continuative tenses." They are also rather intransitive in intention than properly passive.

The most frequent use of *aru* as an auxiliary is to form compound equivalents for the probable present or future, and for several of the tenses of the negative voice, thus :

Kuru de arō or *kuru darō*, for *koyō*, "will probably come."
Konai de atta or *konaidatta*, for *konakatta*, "did not come."
Konai de attarō or *konai dattarō*, for *konakattarō*, "has probably not come."

For *darō*, *datta*, etc., may be substituted their polite equivalents *deshō*, *deshita*, etc., already mentioned on p. 171, thus : *kuru deshō*, *konai deshita*, *konai deshitarō*. Notice that the compound future expresses a somewhat stronger shade of doubt than the simple future. *Aru* is also replaced by the politer *gozaru* in such phrases as *naorimashite gozaimasu*, for *naorimashita*, "He has got well again." The lower classes, too, when addressing their superiors, frequently use the periphrasis *gozaimasen de gozaimasu* in lieu of simple *gozaimasen*, "there is not."

¶ 294. *Iru* and *oru*, "to be," construed with the gerund, form continuative tenses corresponding to such English expressions as "I am reading," "I was writing," "I shall be working," etc., thus :

Nani wo shĭte imasŭ? — "What is he doing?"
What (*accus.*) doing is?

Mada nete orimasŭ. — "He is still sleeping."
Still sleeping is.

Necha imasŭmai. — "He is not likely to be *sleeping*." (emphatic gerund.)
Sleeping-as-for, probably-is-not.

Kesa kara kumotte orimashĭta ga, tōtō ame ni natte kimashĭta. — "It has been clouding over (*or* cloudy) since the morning, and now at last it has come on to rain."
This-morning since, clouding had-been whereas, finally rain to having-become has-come.

Igirisu no ichi-ri to, Nihon no ichi-ri to, dochira ga nobite imashō? — "Which do you think is the longer, an English mile or a Japanese *ri*?"
England 's one-mile and, Japanese 's one-league and, which (*nom.*) extending probably-is?

Kite orimasŭ. — "He is having come." *i.e.* "He has come."
Having-come is.

In such an instance as the last, the simple past *kimashĭta* would be less clear; for it might only mean that the man *had* come and had gone away again, whereas *kite orimasŭ* can only mean that he has come and is still there.

Sometimes we must translate such sentences by the English passive, Japanese idiom almost invariably preferring the neuter, thus:

Mada dekite imasen ka? — "Isn't it finished yet?"
Still forthcoming is-not ?

Very often the word *iru*, "to be," loses its initial *i* after the gerund, especially in the present tense, and we hear *neteru* for *nete iru*, "is sleeping;" *kaiteru* for *kaite iru*, "is writing," etc. This is a good example of the tendency of the Japanese language to turn independent words into agglu-

tinated suffixes. In very vulgar parlance the particle *wa*, used with an exclamatory force, often coalesces with a preceding *iru*. Thus *naite irā!* "oh! he is crying." Such expressions are to be carefully avoided.

N. B. Observe, too, that *iru* is often politely replaced by *irassharu*.

¶ 295. *Kuru*, "to come," construed with the gerund, forms what grammarians of certain other East Asiatic languages have termed "illative" tenses,—"illative" because they superadd to the main idea the subsidiary idea of *motion towards* the speaker or the person addressed, thus:

Kippu (Ticket) *wo* (*accus.*) *katte* (having-bought) *kimashō.* (will-come.) — "I will go and buy a ticket."

Yonde (Having-called) *kimashō* (shall (*I*)come) *ka?* — "Shall I go and call him?"

Omoshiroi (Amusing) *koto wo itte* (thing (*accus.*) saying) *kita.* (has-come.) — "He has told us a funny story."

N. B. Observe how English sometimes exactly reverses the Japanese idiom, using "to go" where Japanese has "to come." In other cases, as in the last of the above examples, the word "come" must simply be omitted in English as superfluous.

¶ 296. *Miru*, "to see," construed with the gerund, shows that an action is to be attempted, but without any very great effort,—that it is to be, as the slang phrase has it, just taken a shot at:

Yatte mimashō. (from *yaru*, "to send.") — "I will just try my hand at it."

Kiite (Asking) *miru* (to-see (*nom.*) *ga* is-good.) *'ii.* — "You had better enquire."

Nete mite mo neraremasen deshĭta.
Sleeping trying even, could-not-sleep (*it*)was.
"I tried to take a nap, but couldn't."

¶ 297. *Nara(ba)*, "if it be," serves to form a compound conditional (see p. 185).

¶ 298. *Oku*, "to put," construed with the gerund, indicates the full and complete settling of a matter, thus :

Kippu wo katte okimashĭta.
Ticket (*accus.*) having-bought have-put.
"I have got my ticket *all right.*"

Kangaete oite kudasai.
Reflecting putting condescend.
"Please think the matter *well over.*"

Techō ni tsŭkete okimashō.
Note-book in having-fixed will-probably-put.
"I think I will put it down in my note-book (*so as to be sure to remember it*)."

Sore made no koto ni shite oku hoka, shĭ-kata ga nai.
That till 's thing to doing to-put besides, way-to-do (*nom.*) is-not.
"There is nothing for it but *to let the matter rest there.*"

Atsuraete oita.
Having-ordered have-put.
(More politely, *okimashĭta.*)
"I have ordered it (at a shop.)"

N. B. The word *oita* in this last example shows that the speaker thinks that the order will be satisfactorily executed. *Atsuraete kita* would mean that one had *just come* from leaving the order with the shopman.

Oku suffixed often causes *e* final of the preceding gerund to be clipped in hurried speech,—*atsuraete oita*, for instance, becoming *atsurael'oita.*

¶ 299. *Shimau*, "to finish," construed with the gerund, expresses the completion of an action, thus :

Shinde shimatta. (familiar)
Having died has-finished.
"He is dead *and gone.*"

Isha sama ni natte
Physician Mr. to having-become
shimaimashĭta.
has-finished.
"He has become a doctor (*after having had several other professions in view*)."

Motte itte
Having-carried having gone
shimaimashĭta.
has-finished.
"He has carried it *off.*"

Utchatte shimaimashō.
Throwing-away (*I*)-will-finish.
"I think I will throw it *away.*"

Tōtō hom-buri ni natte
At-last main-falling to having-become
shimaimashĭta.
has-finished.
"It *has ended by* turning into a regular wet day."

N. B. "Main-falling," in this last example, having been supposed by some students of the first edition to be a misprint for "rain-falling," it may be well to point out that *hon*, "main (rain)," is here antithetical to "occasional (rain)," or what we should call "a shower," Jap. *yūdachi*.

Beginners might easily be led into misapprehension by attributing to *shimau* an independent force, instead of looking on it as a simple auxiliary to the verb which precedes it. This point requires attention. Thus *nete shimatta* does not mean "He has finished sleeping," but rather "He has finished by sleeping," or more simply, "He has gone to sleep." *Dete shimaimashĭta* does not mean "He has finished going out," but "He has gone out."

¶ 300. The negative present of *suru* or *itasu*, "to do," construed with the indefinite form of any verb and the postposition *wa*, forms an emphatic equivalent for the negative present of that verb. In such contexts *wa* is generally pronounced *ya* in familiar intercourse (conf. p. 88):

Ari wa shimasen. (polite)
Ari ya shinai. (familiar) } "There *isn't* any."

Sonna koto wa, ii ya itashimasen.
Such thing as-for, saying as-for, (*I*) do-not-do. } "I *should never dream of* saying such a thing."

Mō ki ya itashimasen.
Again coming as-for, (*he*) will not-do. } "I am *sure* he won't come again."

When two such clauses are co-ordinated, *mo* replaces *wa* in both, thus ;

Mi mo shinai, kiki mo shinai. (familiar)
Seeing even do-not, hearing even do-not. } "I neither saw nor heard anything."

The first of two clauses thus co-ordinated is often put in the conditional, strange as such a construction may seem to European ideas. Thus the last example might equally well read thus : *Mi mo shinakereba, kiki mo shinai.* Indeed this last would be the most strictly grammatical manner of expressing the idea ; for the two clauses would then be *correlated* syntactically, according to the rule explained in ¶¶ 278—279 (pp. 178-9), *sezu* being the negative gerund of *suru*, "to do."

¶ 301. *Yaru*, "to send," "to give," construed with the gerund, often helps to form a periphrasis for the simple verb when that verb is a transitive one, the periphrasis always retaining something of the idea of "giving," as in the following examples :

Dashite yaru, or *dasu*. "To put outside."

Butte yarimashō. "I will give him a beating." (*Buchimashō* would be simply "I will beat him.")

Inu wo toite yarimasŭ. (Dog (*acc.*) loosening will-give.) "I am going to give the dog his liberty (*by untying him*)."

(*Inu wo tokimasŭ* would be simply "I am going to untie the dog.")

Daiku ni koshiraesasete yarimashō. (Carpenter by, causing-to-prepare (*I*)will-probably-give.) "I think I will let the carpenter make one." (Either in order to *give him* work, or in order to *benefit* some poor person.)

There are a few more auxiliary verbs; but as their force is purely honorific, the student is referred to ¶ 402 *et seq.*, where the subject of honorific verbs is discussed at length.

¶ 302. The Japanese have a great fondness for rounding off their sentences by one of the equivalents for "to be," or by *kuru, oku, shimau,* or *yaru.* The plain verb, without one or other of these auxiliaries, is apt to sound bald. We do not mean to say that the auxiliaries are meaningless expletives. Far from it. They always retain in the mind of the Japanese speaker a portion of their original force. But whereas English idiom for the most part simply states the occurrence of an action, Japanese idiom delights in describing more particularly the manner of the action's occurrence with reference to the subsidiary ideas of "coming," "finishing," etc., which the auxiliaries express. For instance, an English maid-servant, speaking of a piece of dirty linen, will say "I will have it washed, Sir." Her Japanese sister would say *Arawashite okimasho,* lit. "Having caused (some one) to wash (it, I) will put (it)," that is to say, "I will have it washed, *and there it will be.*" The simple verb merely states a dry fact. The addition of the auxiliary makes the action seem to pass vividly before you. The sentence becomes lifelike and picturesque.

CHAPTER IX.

The Verb (concluded).

PASSIVE AND POTENTIAL VERBS.

¶ 303. The Japanese language has no special conjugation for the passive voice. All passive verbs belong to the second (active) conjugation, the paradigm of which has been given on p. 156. They are derived from the corresponding active or neuter verbs according to the following rule :—

In verbs of the 1st conjugation add *reru*, in verbs of the 2nd and 3rd conjugations add *rareru*, to the negative base, thus :

1st. conj.	*matsu*,	"to wait ;"	*matareru*,	"to be (*more lit.* to get) waited for."
	oku,	"to put ;"	*okareru*,	"to be put."
	warau,	"to laugh ;"	*warawareru*,	"to be laughed at."
	yobu,	"to call ;"	*yobareru*,	"to be called."
2nd. conj.	*keru*,	"to kick ;"	*kerareru*,	"to be kicked."
	taberu,	"to eat ;"	*taberareru*,	"to be eaten."
3rd. conj.	*iru*,	"to shoot ;"	*irareru*,	"to be shot."
	miru,	"to look ;"	*mirareru*,	"to be looked at."

The irregular verbs *kuru*, "to come ;" *shinuru*, "to die ;" and *suru*, "to do," have the passives *korareru*, *shinareru*, and *serareru* respectively. The polite termination *masŭ* is not susceptible of the passive form.

¶ 304. A glance at the origin of the Japanese passive will furnish the student with a key to all the difficulties connected with it. Properly speaking, the so-called passive is not a passive at all, but an active in disguise. Such a form as *utareru*, for instance, is etymologically *uchi*[1] *ari*[2] *eru*,[3] as literally as possible "to get[3] being[2] beating[1]," i.e. "to get a beating," "to get beaten." hence "to be beaten." Similarly *irareru* is from the stem *i*, a euphonic *r*, and *ari eru*, i.e. "to get being shooting," "to get a shooting," "to get shot." Hence the place of all passive verbs in the second conjugation along with the verb *eru*, "to get." Hence, too, the fact that intransitive verbs are susceptible of passive forms, such as *furareru*, "to get rained upon," "to have it rain," from *furu*, "to rain;" *shinareru*, "to have some one die."

¶ 305. This curious idiom may be better illustrated by some complete sentences, thus:

Otottsan	*ni*		*okorareru*			"Oh! you will have (or make) papa angry with you;" *more lit.* "You will be got angry [with] by papa."
Papa	by (*you*)		will-be-got-angry,			
yo!						
oh!						

Anna	*kyaku*	*ni*	*korarecha*,			"A man doesn't know what to do, when he has such guests as those come to the house;" *more lit.* "when he is come [to] by such guests."
Such	guests	by	getting-come,			
meiwaku	*shimasŭ.*					
perplexity	does.					

Or take from the opening sentence of the second chapter of the "*Botan Dōrō*" in the Practical Part of this work, the words

Go	*shimpu*	*sama*	*ni*	*wa*	*naku*
August	real-father	Mr.	by	as-for,	non-existent
narare....					
getting-become....					

Parsed literally, they signify "Being died by his father;" but they simply mean "Having had his father die," or, as we should generally express it, "Having lost his father."

N. B. As shown in the above instances, the preposition "by" of English passive constructions is expressed by the postposition *ni*. Some further examples will be found in ¶ 105.

¶ 306. The following examples are of a somewhat different nature:

Ano hĭto wa, dare ni
That person as-for, who by
de mo homerarete imasŭ.
even, getting-praised is.

"He is praised by everybody."

Kono inu wa, muyami ni
This dog as-for, recklessly
hoeru kara, hĭto ni
barks because, people by
iyagararemasŭ.
gets-disliked.

"This dog gets itself disliked, because it is for ever barking."

Kubi wo hanerareta.
Head (*accus.*) got-struck off.

"He got his head cut off," *less lit.* "His head was cut off."

Ashi wo inu ni
Leg (*accus.*) dog by
kui-tsŭkaremashĭta.
(*I*) have-got-bitten.

"I have had my leg bitten by a dog;" *less lit.* "I have been bitten in the leg by a dog;" *still less lit.* "My leg has been bitten by a dog."

Oshii koto ni wa, yūkyō ni
Regrettable fact as-for, pleasure by,
kokoro wo ubawaremashĭte,
heart (*accus.*) having-got-stolen,
gyō ga orosoka ni
business (*nom.*) remissness to
narimashĭta.
has-become

"I am sorry to say that he has become engrossed in (*lit.* has got his heart stolen by) pleasure, and has become remiss in his work."

N. B. The phraseology of this last example would hardly be understood by the lower classes.

¶ 307. The presence of *wo* in such examples as the last three is apt to puzzle the beginner. But there is nothing really illogical about it. The word accompanied by *wo* actually *is* in the accusative in Japanese, as shown by the literal translations we have given. It is not in any way the subject of the sentence. That its English equivalent in a free translation may happen to be the indirect object of the verb, or even a nominative, only shows how necessary it is for those who would speak idiomatically to get into the habit of looking at ideas from the Japanese point of view. The real nominative here, as in sentences of every kind, is very rarely expressed in Japanese. (Conf. 131, p. 92.)

¶ 308. It is important for the student, when occupied with Japanese passive constructions proper, to compare what has been said in ¶ 293 (p. 190) concerning an intransitive idiom with *aru*, "to be," by which the English passive is frequently expressed. To that paragraph he is accordingly referred.

¶ 309. The passive often passes into a potential sense. Thus, *okareru* may mean either "to be put," or "to be able to put;" *korareru* may mean either "to have some one else come to one" ("to be *comed*"), or "to be able to come." This peculiarity of modern Colloquial Japanese seems, like certain others, to be traceable to Chinese influence, the Chinese auxiliary verb 得 (rendered by *eru* in Japanese) having the two significations "get" and "can."

N. B. The single form *omowareru*, from *omou*, "to think," is somewhat exceptional. When taken potentially, it does not mean "to be able to think," but "to venture to think," "I am inclined to think."

N. B. For the natural transition of these passive-potential forms to an honorific sense, see ¶ 403.

Ano hĭto ni wa, sake wa nomarenai.
That person by as-for, liquor as-for does-not-get-drunk.
"He cannot drink *sake*." (More lit. "*Sake* does not get drunk by him.")

Gozen ga taberaremasen.
Rice (*nom.*) gets-not-eaten.
"I can't taste a morsel.

Mairaremasŭ.
"One can go."

Ikaresō mo nai.
Likely-to-be-able-to-go even am-not. (or more politely *gozaimasen.*)
"I am not likely to be able to go."

Mazukŭte taberaremasen.
Being-nasty, cannot-eat.
"It is too nasty to eat."

Kyō no atsŭsa wa, korae-raremasen.
To-day 's heat as-for, cannot-bear.
"The heat to-day is unbearable."

¶ 310. Potentiality is often otherwise expressed by means of the verb *dekiru*, a corruption of the Classical (*i*)*de-kuru*, "to come out," "to forthcome." *Dekiru* has assumed the signification of "to eventuate," "to take place," "to be ready," "to be done," "possible," but must often be rendered in English by the active "can," "can do," thus :

Watakŭshi wa agaru koto ga dekimasen kara, anata ga o ide kudasaru koto ga dekimasŭ nara, o me ni kakarimashō.
Me as-for, go-up fact(*nom.*) forthcomes-not because, you (*nom.*) honourable exit condescend fact (*nom.*) forthcomes if, honourable eyes on will-probably-hang.
"As I cannot go to you, I can only see you if you will be so kind as to come to me."

The original intransitive meaning of *dekiru* sufficiently explains why this verb is construed with the nominative

particle *ga*, and not with the accusative particle *wo*,—a point which foreigners often fail to grasp.

¶ 321. Impossibility is sometimes expressed by means of the verb *kaneru*, "to be unable," "cannot," which is suffixed to the indefinite form, thus:

Sekkaku	*no*	*o*	*sasoi*	"I am sorry I cannot avail myself of your exceedingly kind invitation for to-day."
Special-pains	of	honourable	invitation	
de gozaimasŭ	*ga,—*	*konnichi*	*wa*	
is	although,	to-day		
mairi-kanemasŭ.				
go-cannot.				

Makoto	*ni*	*mŏshi-kanemashĭta*		"I hardly like to ask you for it, but would you kindly lend me an umbrella?"
Truth	in	say-could-not		
ga,—	*kasa*	*wo*	*ip-pon*	
although,	umbrella (*accus.*)		one-piecey	
o	*kashi*	*kudasaimashĭ.*		
honourably	lending	condescend.		

This idiom, which is inherited from the Written Language, is now heard only from the lips of the educated.

¶ 322. The verb *morau*, "to receive" (more politely, *itadaku*, "to put on the head," in allusion to the Japanese custom of raising a present to the forehead), construed with the gerund, helps to form an idiom which closely resembles the so-called passive both in formation and meaning, thus:

Shimbun	*wo*	*yonde*	*morau,*
Newspaper	(*accus.*)	reading	to-receive,

i.e. "to receive [somebody else's] reading of the newspaper," or, as we should generally say, "to have the newspaper read aloud to one."

Monde	*morau.*	"To have oneself shampooed."
Rubbing	to-receive.	

Asa Morning *hayaku* early, *okoshĭte* rousing *moraitai.* wish-to-receive. } "I wish to be called early in the morning."

Dōka Please *go* august *shūsen* assistance *wo* (*accus.*) *shĭte* doing *itadakitō* wishing-to-receive *gozaimasŭ.* am. } "I wish you would be so very kind as to help me." (*very polite*)

N. B. These last two examples show how wishing is expressed in the passive voice, the desiderative adjective of passive verbs not being in colloquial use.

One may even say *Moratte moraitai*, "I should like him [to do me the favour] to take it."

¶ 313. Many English passive verbs must be rendered by Japanese intransitives. This happens when the idea is one which does not necessarily imply the action of an outer agent, as in *kŭtabireru*, "to be tired;" *odoroku*, "to be astonished;" *tasŭkaru*, "to be saved" (not by another person, which would be the passive *tasŭkerareru*, but rather "to be *safe* owing to having escaped from danger"); *yorokobu*, "to be pleased;" *hasen*[1] *ni*[2] *au*[3], "to be shipwrecked," lit. "to meet[3] with[2] shipwreck.[1]" After all, "to be tired," "to be astonished," "to be pleased," are not necessarily passive ideas even in English, as may be seen by comparing them with such synonyms as "to be weary," "to wonder," "to rejoice."

N. B. Many of the verbs here spoken of are inchoative, i.e. they mark the beginning of a condition. For instance, *kŭtabireru* means properly "to *become* tired;" *nureru* is "to *get* wet;" *kawaku* is "to *get* dry." "I *am* tired" is expressed by *kŭtabirete iru*, or by the past tense *kŭtabiremashĭta*. Similarly:

Nurete imasŭ, or *Nuremashĭta*. "I am (i.e. have become) wet."

Kimono ga kawakimashĭta. "Your clothes are dry (i.e. have become dry after having been wet)."

¶ 314. The aversion of the Japanese language to the use of passive constructions is strongly marked. In nine cases out of ten, the English passive must be replaced either by one of the intransitive verbs just mentioned, or by an active though subjectless construction, thus :

Risŭke[1] *to*[2] *iu*[3] *otoko*[4], "A man called Risŭke ;" *lit.* "A man[4] (of whom people) say[3] that[2] (he is) Risŭke[1]."

Kyo-nen[1] *tateta*[2] *uchi*[3], "A house built last year," *lit.* "A house[3] (which some one) built[2] last-year.[1]"

Até[1] *ni*[2] *narimasen*[3], "It is not to be depended upon," *lit.* "(It) becomes-not[3] to[2] reliance[1]."

Yoshĭta[1] *hō*[2] *ga*[3] *yokarō*[4], "It had better be given up," *lit.* "The forbore[1] side[2] will-probably-be-good[4]."

Kore[1] *wa*[2] *nani*[3] *ni*[4] *tsŭkaimasŭ*[5] *?* "What is this used for? *lit.* "As-for[2] this[1], (people) use[5] (it) for[4] what[3] ?"

Kore[1] *wa*[2], *nan*[3] *de*[4] *dekite*[5] *orimasŭ*[6] *?* "What is this made of?" *lit.* "As-for[2] this[1], what[3] by[4] forthcoming[5] is[6] ?"

Konna[1] *tansu*[2] *wa*[3], *doko*[4] *de*[5] *kaemasŭ*[6] *?* "Where are such cabinets as this to be bought?" *lit.* "As-for[3] such[1] cabinets[2], where[4] at[5] are-buyable[6] ?"

These examples, together with those given on pp. 57—8 and in ¶ 439, besides others scattered throughout the volume, may serve to show the student how passive idioms are avoided. He could hardly do better than forbid himself the use of them altogether during the first six months of his battle with the language.

ON CERTAIN INTRANSITIVE VERBS.

¶ 315. Japanese has a large class of verbs which it is generally convenient to translate by English passive or potential idioms, but which in Japanese itself are, properly speaking, intransitive. Even in English we feel a difference between

two such assertions as "The gold is melting in the furnace," and "The gold is being melted in the furnace." In the first case the melting appears as a spontaneous event; in the second case it is explicitly declared to be the work of some outer agent. The verb of the former corresponds to the Japanese *tokeru*, "to melt" (intransitive); that of the latter to *tokareru*, "to get melted" (passive derived from the transitive *toku*, "to melt"). There are thus numbers of intransitive verbs of the second conjugation, formed from transitives of the first conjugation by changing the termination *u* into *eru*:—

TRANSITIVE	INTRANSITIVE	
kaku,	*kakeru*,	"to write."
kiru,	*kireru*,	"to cut."
toku,	*tokeru*,	"to melt."
toru,	*toreru*,	"to take."
uru,	*ureru*,	"to sell."
yomu,	*yomeru*,	"to read."

¶ 316. The transitives *kiru*, *uru*, *yomu*, etc., are used in translating such phrases as "to cut a slab of stone," "to sell goods," "to read a sentence." The intransitives *kireru*, *ureru*, *yomeru*, are used in translating such phrases as "This stone cuts easily," "These goods sell cheaply," "This sentence does not read well." The Japanese construction is less closely followed, but practical convenience often best served, by employing the word "can," thus:

"You can cut this stone easily."

"These goods can be sold cheaply."

More especially is this the case when the original verb is itself intransitive according to English ideas, thus: *iku*, "to go;" *ikeru*, "(I) can go." But there is never any reference to "I" or "can" in the mind of the Japanese speaker.

¶ 317. The difference between the intransitives in *eru* and the true potentials in *areru* and *rareru* is that the latter tend to express moral ability—"may" rather than "can,"—because the moral ability to perform an action depends on the sanction of a law outside the agent; whereas the forms in *eru* express a physical ability—"can" rather than "may,"—because the physical ability to perform an action is generally independent of any outer will. Thus *ikemasŭ* means "one can go" (because the way is easy, or because one is a good walker). *Ikaremasŭ* means "one can go" (because there is no prohibition against so doing). It is true that the two forms are sometimes confounded, just as English speakers occasionally use "can't" where "mayn't" would be more appropriate.

N. B. *Ikenai* (politely *ikemasen*) is an idiom of constant occurrence in the sense of "(that) won't do."

¶ 318. The difference in meaning between the passive forms in *areru* and *rareru* and the intransitives in *eru*, the former implying, and the latter not implying, the action of an outer agent, may be illustrated by the following example. *Kirare-mashĭta* would be used in speaking of a man who had been wounded or killed (lit. cut) by some highwayman or other person. *Kireta* would be used in speaking of a rope which had snapped spontaneously, or of friendly intercourse which had dropped without either of the parties to it formally breaking with each other.

¶ 319. Verbs belonging to the second and third conjugations are not capable of forming intransitives in *eru*, and therefore make shift with the passive potentials in *rareru*. Note however *mieru*, "to be visible," "to seem," formed irregularly from *miru*, "to see." Like it is *kikoeru*, "to be audible," formed from *kiku*, "to hear."

¶ 320. The following are a few examples of intransitives :

Sōzōshikute kikoemasen. (Being-noisy, is-not-audible) — "There is such a row, I can't hear a word."

Ienai koto wa nai. (Cannot-say fact as-for, is-not.) — "It *can* be said (*though in practice people do not often say it*)."

Kono mama de wa irarenai. (This fashion by as-for, cannot-be.) — "We can't go on in this way."

Kore de wa, totemo ikemasen. (This by as-for, positively goes-not.) — "This won't do at all."

Dō de mo shire ya shinai. (Anyhow be-knowable as-for, does-not.) (*ya*=*wa* ; see N. B. to p. 88.) — "There is no means of knowing."

Mazukute nomenai. (Being-nasty, is-undrinkable.) — "It is too nasty to drink."

Mazukute taberarenai. (Being-nasty is-uneatable.) — "It is too nasty to eat."

Yomeru ni wa yomemasu ga,— te ga warukute, koto no hoka mendō desu. (Readable as-for, is-readable although, hand (*nom.*) being-bad, extraordinarily troublesome is.) — "Oh! yes, one *can* read it; but it is extremely difficult, owing to the badness of the handwriting."

Observe the repetition of the verb at the beginning of this last example. A specially strong emphasis is often expressed by this idiom, for which see ¶ 124 (p. 88).

ON TRANSITIVE AND INTRANSITIVE PAIRS OF VERBS.

¶ 321. In English the same word commonly does duty both as a transitive and as an intransitive verb, the context alone determining in which of these acceptations it is to be understood. Sometimes the passive does duty for the

intransitive, sometimes altogether different words are employed. In Japanese the transitive and intransitive meanings are almost always expressed by different verbs derived from the same root, thus :

INTRANSITIVE	TRANSITIVE
aku, 1st. conj., "to be open ;"	*akeru*, 2nd. conj., "to open."
hajimaru, 1st. conj., "to begin ;"	*hajimeru*, 2nd. conj., "to begin."
hirakeru, 2nd. conj., "to become civilised ;"	*hiraku*, 1st. conj., "to civilise."
kaeru, 1st. conj., "to return ;"	*kaesu*, 1st. conj., "to return."
kakureru, 2nd. conj., "to hide (oneself) ;"	*kakŭsu*, 1st. conj., "to hide."
naoru, 1st. conj., "to get well ;"	*naosu*, 1st. conj., "to cure."
nobiru, 3rd. conj., "to stretch ;"	*nobasu*, 1st. conj., "to stretch."
oreru, 2nd. conj., "to break ;"	*oru*, 1st. conj., "to break."
oriru, 3rd. conj., "to descend ;"	*orosu*, 1st. conj., "to lower."
sorou, 1st. conj., "to match ;"	*soroeru*, 2nd. conj., "to match."
tasŭkaru, 1st. conj., "to be saved ;"	*tasŭkeru*, 2nd. conj., "to save."
tatsu, 1st. conj., "to stand ;"	*tateru*, 2nd. conj., "to set up."
yakeru, 2nd. conj., "to burn ;"	*yaku*, 1st. conj., "to burn."

N. B. Sometimes only one of the pair is in modern use, e.g., *hosu* "to dry" (1st. conj., trans.), the corresponding intransitive of which—*hiru* (3rd. conj.)—is now always replaced by the synonymous verb *kawaku*.

¶ 322. The derivation of these pairs of verbs from a common root follows no fixed rule. Practice and the dictionary are the only guides. At the same time we may note that :

1. Numbers of intransitives of the 1st. conjugation end in *aru*, thus :

aratamaru,	"to be reformed."	Such mostly have corresponding transitives in *eru* belonging to the 2nd. conjugation, thus, *aratameru*, *kakeru*, *kasaneru*, etc.
kakaru,	"to hang."	
kasanaru,	"to be piled up."	
mazaru,	"to be mixed."	
sadamaru,	"to be fixed."	
todomaru,	"to stop."	

The reason of such verbs in *aru* all being intransitives is that they are formed by the agglutination of the substantive verb *aru*, "to be," to the stem.

¶ 323. 11. Numbers of transitives of the 1st. conjugation have stems ending in *s*, thus :

kesu,	"to extinguish."	The corresponding intransitives follow no fixed analogy.
kowasu,	"to break."	
mawasu,	"to turn."	
modosu,	"to give back."	
utsusu,	"to remove."	
wakasu,	"to boil."	

The *s* terminating the stem of such verbs is probably—in many cases at least—a fragment of the auxiliary *suru*, "to do."

REFLEXIVE VERBS.

¶ 324. The Japanese language has no reflexive verbs. But we may, before quitting the subject of intransitive verbs, draw attention to the fact that many Japanese intransitives correspond to European reflexives, as, for instance, the following :

JAPANESE INTRANSITIVES	ENGLISH REFLEXIVES
asobu,	"to amuse oneself" ("to play").
hataraku,	"to exert oneself" ("to work").
kŭtabireru,	"to tire oneself" ("to get tired").
shĭtagau,	"to conform oneself" ("to obey").

Many compounds with *suru* likewise correspond to English reflexives, thus :

jisatsu suru,	"to kill oneself" ("to commit suicide").
manzoku suru,	"to content oneself" ("to be content").
shĭtaku suru,	"to prepare oneself" ("to get ready").
taikutsu suru,	"to bore oneself" ("to get bored").

N. B. The alternative non-reflexive English equivalents, which we have given for each of the above, will suffice to show how easy it is to render a reflexive idea in some other way, and how natural it therefore was for the Japanese mind not to hit on the reflexive form of verbal expression.

In cases where the word "self" would be emphasised in English, Japanese idiom adds some other word to the phrase. Speaking, for instance, of a child amusing himself (playing), one would simply say *Asonde orimasŭ*, whereas the emphatic "He is amusing *himself*" (i.e. playing alone) would be *Hĭtori de asonde orimasŭ*.

CAUSATIVE VERBS.

¶ 325. Causative verbs are derived from transitives or intransitives according to the following rule :—

In verbs of the 1st. conjugation add *seru*, in verbs of the 2nd. and 3rd. conjugations add *saseru* to the negative base, thus :

1st. conj.	*korosu*,	"to kill;"	*korosaseru*,	"to cause to kill."
	oku,	"to put;"	*okaseru*,	"to cause to put."
	shiru,	"to know;"	*shiraseru*,	"to cause to know," *i.e.* "to inform."
	yomu,	"to read;"	*yomaseru*,	"to cause to read."
2nd. conj.	*eru*,	"to obtain;"	*esaseru*,	"to cause to obtain," *i.e.* "to give."
	taberu,	"to eat;"	*tabesaseru*,	"to cause to eat," *i.e.* "to feed."
3rd. conj.	*abiru*,	"to bathe;"	*abisaseru*,	"to cause to bathe."
	tsŭkiru,	"to come to an end;"	*tsŭkisaseru*,	"to cause to come to an end."

N. B. The *s* of the causative termination is probably a fragment of the verb *suru*, "to do."

The chief irregular verbs are made causative as follows :

kuru,	"to come;"	*kosaseru*,	"to cause to come."
shinuru,	"to die;"	*shinaseru*,	"to cause to die."
suru,	"to do;"	*saseru*,	"to cause to do."

The polite termination *masŭ* is not susceptible of the causative form.

¶ 326. An alternative method of forming the causative, which belongs to the Written Language, but which may still occasionally be heard from the lips of the educated, is to agglutinate *shimeru* and *seshimeru* instead of *seru* and *saseru* respectively, thus : *korosashimeru*, *esesshimeru*, *tsŭkiseshimeru*.

N. B. The verb *imashimeru*, "to warn," is an interesting example of this method of formation. For though now current as a transitive verb, it is evidently nothing more than the old causative of *imu*, "to shun." When you warn a man of a thing, you naturally cause him to shun it.

¶ 327. All causatives are conjugated according to the paradigm of the second conjugation (p. 156) and are, like other verbs, susceptible of the passive voice, thus :

shiraserareru, "to be caused to know," *i.e.* "to be informed."
tabesaserareru, "to be caused to eat," *i.e.* "to be fed."
abisaserareru, "to be caused to bathe."

In practice, however, these complicated forms are rarely employed.

¶ 328. The Japanese causative includes several shades of meaning. Thus *koshiraesaseru*, the causative of *koshiraeru* "to prepare," must be rendered sometimes by "to cause to prepare" or "to make....prepare," sometimes by "to allow to prepare" or "to let....prepare." The fundamental idea of the causative is that while the action is actually performed by one person, the question as to whether it shall be performed at all is in some way or other decided by another person.

N. B. In a few exceptional cases the causation is purely imaginary. For instance, you hope it will not rain to-morrow, and you say *Myōnichi furasetaku nai*, lit. "(I) do not wish to cause (it) to rain to-morrow."

¶ 329. In causative constructions, the noun standing for the person who is made to perform the action is marked by the postposition *ni*, and the noun standing for the person or thing the action is performed upon is marked by the postposition *wo*.

Kiku wo ueki-ya ni sugu ni huesasite kudasai.
Chrysanthemums (*accus.*), gardener by, immediately causing-t-plant condescend.

"Please make the gardener plant out the chrysanthemums at once."

Daiku wo yonde, futsugō na tokoro wo naosaseru ga ii.
Carpenter (*accus.*) having-called, inconvenient place (*accus.*) to-cause-to-repair (*nom.*) (*is*) good.

"It will be as well to send for the carpenter, and get him to repair the broken places."

Ima kozŭkai ni ii-tsŭkete, niwa no sōji wo saseru ga ii.
Now coolie to commanding, garden 's cleansing (*accus.*) to-cause-to-do (*nom.*) (*is*) good.

"You had better tell the coolie to come and sweep up the garden."

Tsumari saké de mo kawasé-rareru no deshō yo!
At-last liquor even to-be-caused-to-buy fact will-probably-be, oh!
(Example of passive of causative from the "*Botan-Dōrō*.")

"I tell you it will end by his getting bullied into treating the other fellow to liquor."

Henji wo kaite iru kara, tsŭkai no mono wo matashite kudasai.
Answer (*accus.*) writing am because, message s' person (*accus.*) causing-to-wait condescend.

"Please tell the messenger to wait while I write an answer."

N. B. The gerunds *uesashite* and *matashite* should, strictly speaking, be *uesasete* and *matasete*, according to the paradigm of the second conjugation to which all causative verbs belong. But it is very usual in ordinary conversation thus to make the gerund of such causative verbs follow the analogy of the first conjugation.

¶ 330. Do not confound transitive verbs of the first conjugation whose stem happens to end in *s*, such as *dasu*, "to put outside," "to send out;" *hayasu*, "to grow" (trans.), with causative verbs of the second conjugation, thus:

Detagatte	*iru*	*kara*,		"The pug wants to go out; so please let it out."
Wishing-to-go-out	is	because,		
chin wo	*dashite*	*yatte*		
pug (*accus.*)	putting-outside	sending		
kudasai.				
condescend.				

Moto	*kara*	*ima*	*no*	*yō*	"Did (the Japanese) formerly grow moustaches, as they do now?"
Origin	from,	now	's	fashion	
ni	*hige wo*	*hayashite*		*ima-*	
in,	beard (*accus.*)	growing		were	
shita ka?					

¶ 331. It is true that we have been obliged to use the causative word "let" in rendering the first of these sentences into English, and that we might just as well have used it in the second. Nevertheless, the distinction has some importance in Japanese. It would be a great mistake to confound *kasu*, "to lend," with *karisaseru*, "to cause to borrow," just as it would be a great mistake to confound *tateru*, "to set up," with *tataseru* (from *tatsu*), "to cause to stand up." In the case of "lending" and "causing to borrow," the difference is quite clear even in our English idiom. In Japanese it is so in all cases. Thus, *tateru* means to stand some dead object up, or to "set up" as king some puppet with no will of his own. *Tataseru*, on the other hand, implies that the person who is caused to stand up is an agent possessed of independent volition. *Tatesaseru*, the causative of *tateru*, "to set up," would mean to cause another to set a third person up. To take another instance, *orosu* means "to lower," i.e. "to launch," a vessel into the water, while *orisaseru* (causative of *oriru*, "to descend") would be used, let us say, of making a person descend the side of a ravine on his own feet.

¶ 332. Though scrupulous with regard to the above point, the Japanese are less careful than ourselves to distinguish the causative from the ordinary active idiom. Thus, where we should say "I am going to *have* my hair cut," they prefer to say simply *Kami*[1] *wo*[2] *kari*[3] *ni*[4] *ikimasŭ*[5], lit. "(I) go[5] to[4] cut[3] (my) hair[1]." Even in English, however, we often violate logical exactness in precisely the same way. Thus we are apt to say that we are building a house, when what we really mean is that we are having one built for us by an architect, who himself causes it to be built by the workmen.

N. B. The causative occurs idiomatically in a few cases where European usage goes quite a different way. Thus, "Such and such a Chinese character is read so and so" is in Japanese *Nani-nani no ji wo nani-nani to yomasemasŭ*, with the causative representing our passive. The idea is of course that the literary authorities induce the world at large to pronounce the character in such and such a way. *Noboseru*, meaning "to be flushed," though causative in form, gives no indication as to what causes the blood to rush upwards. The phrase *Kïrashimashĭte gozaimasŭ* (from *kiru*, "to cut"), used by tradesmen to signify that they are "out" of an article, offers another curious instance.

¶ 333. Observe that though Japanese, as stated in ¶ 327, p. 213, has passive forms of the causative, it has no causative forms of the passive. It never uses such idioms as the English "to cause to be arrested," "to cause to be altered," etc., but always employs the corresponding active instead, thus:

Mihon wo	*motte*	*kosa-*	"We will let some samples be brought, and then consult about the matter." *More lit.* "We will cause (some one) to bring some samples," etc.
Sample (*accus.*)	carrying	having-	
shĭte,		*sōdan*	
ing-caused-to-come,		consultation	
itashimashō.			
(*we*) will-do.			

This is but an additional illustration of the marked preference which the Japanese language has for the active over the passive voice.

N. B. Note in passing how *motte kuru*, "to bring," becomes *motte kosaseru*, "to cause to bring," the second verb *kuru* alone suffering a change of form. All such cases are treated in the same manner.

COMPOUND VERBS.

¶ 334. Many complex verbal ideas are expressed in Japanese by means of compound verbs, which replace the prepositional verbs of European languages, and sometimes correspond to whole phrases, thus :—

toli-agaru, lit. "jump-ascend," i.e. "to ascend by jumping," "to jump up."

to'li-komu, lit. "jump-enter," i.e. "to enter by jumping," "to jump in."

to'li-kosu, "to cross by jumping," i.e. "to jump across."

kiri-korosu, "to kill by cutting," i.e. "to cut to death."

buchi-korosu, "to kill by beating," i.e. "to beat to death."

buchi-taosu, "to prostrate by beating," i.e. "to knock down."

mi-mawaru, "to go round by looking," i.e. "to look round."

mi-otosu, "to drop in looking," i.e. "to overlook."

mi-sokonau, "to mistake in looking," i.e. "to fail to see."

kiki-sokonau, "to mistake in hearing," i.e. "to fail to hear."

shini-sokonau, "to mistake in dying," i.e. "barely to escape death."

wake-ataeru, "to divide and give," i.e. "to give in shares."

¶ 335. The following are further examples chosen from among many scores of those in commonest use :

de-au, "to meet by going out," i.e. "to meet out of doors," "to encounter."

deki-agaru, "to forthcome and rise," i.e. "to be completed."

meguri-au, "to meet by going round," i.e. "to come across after many adventures."

mi-tsŭkeru, "to fix by seeing," i.e. "to notice."

mōshi-awaseru, "to cause to meet by saying," i.e. "to arrange beforehand." (*Awaseru* is the causative of *au*, "to meet.")

nori-okureru, "to be late in riding," i.e. "to be too late (for the train, etc.)."

omoi-dasu, "to put outside by thinking," i.e. "to call to mind."

toki-akasu, "to loosen and clear," i.e. "to explain."

tsŭki-ataru, "to reach by striking," i.e. "to strike against," "to come to the end (of a street)."

uke-au, "to meet by receiving," i.e. "to guarantee."

uke-toru, "to take by receiving," i.e. "to take delivery of."

uri-sabaku, "to manage by selling," i.e. "to sell off."

¶ 336. Some verbs recur with special frequency in the character of second member of a compound; thus (to mention only three or four):

Dasu denotes the action of coming out, taking out, or beginning, as in *hashiri-dasu*, "to run out;" *tori-dasu*, "to take out;" *naki-dasu*, "to begin to cry."

N. B. Dasu is properly a transitive verb, corresponding to the intransitive *deru*, "to come out." Its intransitive use in such compounds as *hashiri-dasu* is therefore somewhat anomalous, but it is sanctioned by usage.

Kakaru shows that the action denoted by the chief verb is about to commence, or else that it is accidental, as in *naori-kakaru*, "to be on the road to recovery;" *tōri-kakaru*, "to happen to pass by."

Kakeru, like *kakeru*, shows that the action is about to commence, as in *shĭ-kakeru*, "to begin to do;" *hanashi-kakeru*, "to begin to speak to," "to accost."

Kiru, "to cut," indicates totality, as in *kai-kiru*, "to purchase the whole" (of a consignment, etc.); *kari-kiru*, "to hire the whole" (of a house, etc.); *shime-kiru*, "to close up" (e.g. a room undergoing repairs).

Komu corresponds to the English word "in," as in *tobi-komu*, "to jump in;" *furi-komu*, "to come in" (said of rain or snow coming into the house).

On the other hand, *toru*, "to take," is used in numberless compounds as their *first* member, with but little independent meaning. Thus, *tori-atsŭkau*, the same as *atsŭkau*, "to manage;" *tori-kaeru*, the same as *kaeru*, "to change," "to exchange;" *tori-shiraberu*, "to investigate." The prefix seems to make the signification of the second verb a little more precise.

¶ 337. Occasionally three verbs are compounded together, as *mōshi-age-kaneru*, a very respectful way of expressing "to hesitate to say." It is compounded of *mōsu*, "to say;" *ageru*, "to lift up;" and *kaneru*, "to be unable."

¶ 338. Compound verbs, like simple ones, are susceptible of taking the negative, passive, potential, and causative suffixes, as:

buchi-taosanakatta, "did not knock down;"
buchi-taosenakatta, "could not knock down;"
buchi-taosarete, "being knocked down;"
buchi-taosaseru, "to cause to knock down;"
all from the verb *buchi-taosu*, "to knock down."

¶ 339. As illustrated in the examples we have given, the first member of a compound verb is put in the indefinite form, while the second member alone is conjugated through the various moods and tenses. The first member generally stands in an adverbial relation to the second. Thus in *buchi-korosu*, "to beat to death," the first member *buchi* shows the manner of action of the second member *korosu*. In some few cases, however, the signification of the two members of the compound is co-ordinated, for instance in *iki-kaeru*, "to go and come back again."

¶ 340. The Japanese language makes such lavish use of compound verbs that it is essential for him who would speak idiomatically to get into the habit of employing them in preference to simple verbs wherever possible. Here are a few examples of their use :—

Fŭto omoi-dashimashĭta. Suddenly think-have-put-out.	"It has just occurred to me."
Ā! kaki-sokonaimashĭta. Ah! write-have-mistaken.	"Oh! I have made a mistake (in writing)."
Kĭki-sokonai desŭ. Hear-mistake (*it*) is.	"You have heard wrong."
Chōdo watakŭshi ga Just I (*nom.*) *de-kakeru tokoro deshĭta.* go-out place was.	"I was just going out."
Tsŭkai ga iki-chigai ni Messengers (*nom.*) go-differ to *narimashĭta.* became.	"The two messengers crossed each other."
Kono uchi kara, ii no This inside from, good ones *wo eri-dashimashō.* (*accus.*) choose-will-put-out.	"I will select the best from among these."

Furi-dashĭte kita
Fall-beginning has-come
kara, deru no wo
because, going-out action (*accus.*)
mi-awasemashō.
see-will-probably-cause-to-meet.

"As it has come on to rain, I think I will put off my walk."

Mō hĭtotsu ii-tsŭkeru koto
Still one say-fix thing
ga aru kara, ima no
(*nom.*) is because, now 's
tsŭkai wo yobi-kayashĭte
messenger (*accus.*) call-having-given-back
kudasai.
condescend.

"I have another order to give to the messenger who has just started off; so please call him back."

N. B. With regard to the gerund *kayashĭte* in this last example, observe that the verb is properly *kaesu* (compare *kaeru*, "to go back"); but the corruption *kayasu* is in common colloquial use.

THE EQUIVALENTS OF THE VERB "TO BE."

¶ 341. The student who is perplexed by the variety of manners in which the Japanese language expresses the sense of our substantive verb "to be," should note the following remarks :—

Aru, atta, arō, etc., except in the case to be mentioned in the next paragraph, mean properly "there is," "there was," "there perhaps will be," but are often best translated by "I (you, etc.) have," "had," "shall have," the Japanese nominative becoming the English objective case, as :

Kane ga aru.
Money (*nom.*) (*there*) is.

"I have some money.

By the addition of *masŭ*, as *arimasŭ, arimashĭta, arimashō*, the expression is made more polite, *gozaimasŭ, gozaimashĭta, gozaimashō* (conf. ¶ 270, p. 171) are more honorific still, but the signification is exactly the same.

¶ 342. However *aru, arimasŭ, gozaimasŭ* signify simply "to be" (not "there is") when construed with a gerund, as illustrated in ¶ 293. *Gozaimasŭ* also means simply "to be" when construed with an adjective, as

Kono mizu wa, taihen ni karū / This water as-for, awfully light / *gozaimasŭ.* / (*it*) is. } "This water is deliciously soft."

The certain present tense of *aru* and of *arimasŭ* is rarely, if ever, thus used with the *ū* or *ō* form of adjectives (see p. 120 and pp. 124—5), as the adjective includes in itself the idea of the verb "to be." Thus the less polite equivalent of the above sentence would be simply *Kono mizu wa, taihen ni karui.* In the other tenses, however, the verb *aru* appears as an agglutinated suffix, as explained in ¶ 186 (pp. 128—9), and there exemplified in a paradigm; thus *karukatta*, "was light;" *karukarō*, "is *or* will probably be light," etc.

¶ 343. *De aru, de atta, de arō*, etc. (familiar),—*de arimasŭ, de arimashĭta, de arimashō*, etc. (rather polite),—*de gozaimasŭ, de gozaimashĭta, de gozaimashō*, etc. (truly polite), are the simple verb "to be" without "there,"—that is to say, they mean "I am," "he, she, *or* it is," "we are," "you are," "they are," and so on through all the other tenses. *Da* is a corruption of *de aru; datta* and *darō* are corruptions of *de atta* and *de arō*, with which they exactly agree in meaning. (Conf. end of ¶ 88, p. 64.) These forms might with propriety be written *d'a, d'atta*, and *d'arō*, in order the more clearly to mark their composite origin.

Kore wa nan de aru? / This as-for, what is (*it*)? } "What is this?" (More often, *Kore wa nan da?*)

Uso de gozaimashō. / Lie probably-is. } "It is probably a lie."

Tōkaidō kara mawatte itta hō ga kaette toku daro.
Tōkaidō by, turning went side (*nom.*)contrariwise profit will-probably-be. (Politely, *de gozaimashō.*)
"Though you mightn't think so, it will probably be shorter to go round by the Tōkaidō."

¶ 344. *Desŭ, deshĭta,* and *deshō* have the same signification respectively as *de gozaimasŭ, de gozaimashĭta,* and *de gozaimashō,* of which they are contractions. Thus the second and third examples in the preceding paragraph might equally well read thus :

Uso deshō.

Tōkaidō kara mawatte itta hō ga kaette toku desho.

¶ 345. *Iru* (3rd. conj., stem *i*) and *oru* (1st. conj., stem *ori*) signify properly "to dwell," hence "to live," "to be" (in a certain place). Their chief use is as auxiliaries (see ¶ 294), in which function they are now often employed in speaking of inanimate things, notwithstanding their original signification, which would seem to limit their application to living creatures.

N. B. The use of *iru* for animate beings and *aru* for inanimate still, however, maintains itself in many idioms. Notice, for instance, the difference between *imasŭ* or *orimasŭ,* "he is there" (*or* here), "and *arimasŭ,* "it is there" (*or* here), "there is some."

¶ 346. *Irassharu* and *o ide nasaru* are honorific synonyms of *iru,* "to be," and of several other verbs, as will be shown in ¶ 405.

¶ 347. *Ja,* as a verb, is not heard from the lips of Tōkyō speakers. But in the Colloquial of Kyōto, in the language of the stage, and frequently in printed Colloquial (so-called), it takes the place of *da.* It must not be confounded with *ja,* the Tōkyō contracted form of the two postpositions *de wa,* as in *Kore ja nai* for *Kore de wa nai,* "It is not this." (Conf. ¶ 89, p. 64.)

¶ 348. *Nāru,* "to be," not to be confounded with *naru,* "to become," belongs almost entirely to the Written Language. We still find, however, in common use the form *naraba* explained on p. 185, and such expressions as *isoganakereba*[1] *narimasen,*[2] lit. "it-is-not[2] (i.e. it won't do) if-one-hurries-not[1]" i.e. "you must make haste;" also occasionally the "conclusive present*" *nari,* used to separate the various items of an enumeration, and hence coming to correspond to our conjunction "or:"

Tōka nari, hatsŭka nari. (Ten-days is, twenty-days is.) { "Ten or twenty days;" *less lit.* "ten days or a fortnight."

¶ 349. *Suru,* properly "to do," sometimes passes over into the sense of "to be." See ¶¶ 356 and 357.

THE VERB *Suru.*

¶ 350. No verb recurs more constantly in Japanese than the irregular verb *suru,* the paradigm of which has been given on p. 159, and whose primary signification is "to do," "to make," the French *faire.* Sometimes it stands independently in its proper sense of doing or making, the noun governed by it taking the accusative postposition *wo,* as usual with transitive verbs, thus:

Ikŭsa wo suru.	"To make war."
Shŭtaku wo suru.	"To make preparations."
Ryōri wo suru.	"To cook" (*faire la cuisine*).
Jama wo suru.	"To make obstruction," *i.e.* "to be in the way."
Mane wo suru.	"To make imitation," "to imitate," *also simply* "to do" (something bad).

* One form of the present tense is so termed in the Written Language. Conf. ¶ 177, p. 121.

So shĭte.	"Having done so;" "and then."
Omae dō shimasŭ ? (famil.)	"What will you do?"

Compare also such adjectival and adverbial expressions as *chan*[1] *to*[2] *shĭta*[3], lit. "did[3] that[2] quiet[1]," i.e. simply "quiet;" *sube-sube*[1] *shĭte*[2], lit. "having-done[2] smooth[1]," i.e. simply "smoothly." (*Chan* and *sube-sube* are onomatopes.)

¶ 351. More often *suru* sinks into being a mere suffix serving to verbalise nouns. Of verbs thus formed, the modern language contains an enormous number. The following are a few specimens:

aisuru,	"to love;"	from *ai,*	"love."	These Chinese nouns are rarely, if ever, used alone.
chakŭsuru,	"to arrive;"	,, *chaku,*	"arrival."	
hisuru,	"to compare;"	,, *hi,*	"comparison."	
jisuru,	"to refuse;"	,, *ji,*	"refusal."	
kessuru,	"to decide;"	,, *ketsu,*	"decision."	
sassuru,	"to guess;"	,, *satsu,*	"a guess."	
anshin suru,	"to feel at ease;"	from *anshin,*	"an easy heart."	
chōai suru,	"to love;"	,, *chōai,*	"love."	
kaikwa suru,	"to be(come) civilised;"	,, *kaikwa,*	"civilisation."	
kenkwa suru,	"to quarrel;"	,, *kenkwa,*	"a quarrel."	
senshi suru,	"to die on the battle-field;"	,, *sen,* "battle," and *shi,* "death."		
tochaku suru,	"to arrive;"	,, *tōchaku,*	"arrival."	

N. B. It seems to have become usual among transliterators to attach *suru* to the preceding noun (e.g. *aisuru*, *chakŭsuru*) when this noun consists of a single Chinese character, and to write it separately (e.g. *anshin suru*, *chōai suru*) when the noun consists of two Chinese characters. There is nothing to object to in this practically convenient distinction.

¶ 352. When the noun is a monosyllable, the verb formed from it by means of *suru* is sometimes treated as if it belonged to the first regular conjugation, thus *jisanai*, "he does not refuse" (as if from *jisu*), instead of *jishinai*. But this is incorrect and somewhat vulgar.

¶ 353. When the noun is a monosyllable ending in *n*, *suru* generally changes to *zuru* in the Written Language, and thence to *jiru* in Colloquial speech, this *jiru* being conjugated regularly according to the paradigm of the third conjugation. The same thing sometimes happens even when the final letter is not *n*, thus :

anjiru,	"to be anxious;"	from	*an*,	"opinion."	Vid. supra above.
ōjiru,	"to accord;"	,,	*ō*,	"accordance."	
ronjiru,	"to argue;"	,,	*ron*,	"argument."	
sonjiru,	"to be injured;"	,,	*son*,	"injury."	

¶ 354. The examples given in ¶¶ 351–3 are all Chinese words. *Suru* is less frequently attached to words of native Japanese origin. The following and several others are, however, in common use :

agari-sagari suru, "to go up and down;" from the indefinite forms (used substantively) of *agaru*, "to ascend," and *sagaru*, "to descend."

ne-age suru, "to raise a price;" from *ne*, "price," and *ageru*, "to raise."

kega suru, "to be wounded;" from *kega*, "a wound."

¶ 355. There are a few instances of *zuru* or *jiru* (for *suru*) being agglutinated to an adjective stem, as :

karonjiru, "to think lightly of;" from *karui*,* "light."

* *Karoki*, *karoshi* in the Written Language, whence the *o* of *karonjiru*.

omonjiru, "to esteem;" from *omoi*, "heavy."

But these words sound bookish, and are not much used in genuine Colloquial.

¶ 356. Just as in French the expression *faire chaud* does not mean "to make hot," but "to be hot," so also in Japanese the verb resulting from the combination of *suru* with a noun is not necessarily a transitive verb. It may indeed be transitive; but sometimes it is intransitive, and sometimes it corresponds to an English passive, as variously illustrated in the examples given in the preceding paragraphs. In a few cases, e.g., *shōjiru* (for *shōsuru*), "to produce" or "to be produced," it has a double acceptation. Usage is the sole arbiter in each instance. When usage sanctions the transitive use, then the corresponding passive is obtained by substituting for *suru* its passive *serareru* or *sareru*, thus:

aisuru,	"to love;"	*aiserareru*,	"to be loved."
chochaku suru,	"to thrash;"	*chōchaku serareru*,	"to get a thrashing."
omonjiru,	"to esteem;"	*omonjirareru*,	"to be esteemed."

¶ 357. Sometimes *suru*, when used independently, takes *ga* instead of *wo*. It then signifies "to be," as in

Oto ga suru, "There is a noise."

Zutsū ga suru, "There is a headache," i.e. "I have a headache."

¶ 358. Construed with the particle *to*, *suru* means "to be about to," thus:

Ikō to shite, "Being about to go."

Construed with the particle *ni*, *suru* forms an idiom which the following sentence may serve to illustrate:

Kaette kara no koto ni shiyō. "I will leave it till
Having-returned after s' thing to will-do. after my return."

VERBS LIABLE TO BE MISTAKEN FOR EACH OTHER.

¶ 359. Foreign students of Japanese are often naturally perplexed by the fact that the stems of many verbs of the 1st conjugation end in *r*, while two of the "bases" (the certain present and the conditional base) of verbs of the 2nd and 3rd. conjugations always contain an *r*. For instance, is *shaberu*, "to chatter," of the 1st. conjugation or of the 2nd.? It is of the 1st., because the stem is *shaber*, the indefinite form *shaberi*, and the negative base *shabera*. On the other hand, *tsumeru*, "to pack," is of the 2nd. conjugation, the letter *r* belonging in this case, not to the stem, but to the termination. Similarly *chir-u*, "to be scattered," is of the 1st. conjugation, while *ni-ru*, "to boil," is of the 3rd. Especially perplexing are such pairs of verbs as *her-u* (1st. conj.), "to diminish," and *he-ru* (2nd. conj.), "to pass through;" *kir-u* (1st. conj.), "to cut," and *ki-ru* (3rd. conj.), "to wear." Neither is it easy at first sight to distinguish correctly all the forms of, say, *todomar-u*, the intransitive verb "to stop," from those of *todome-ru*, the corresponding transitive verb "to stop." Practice and the dictionary are the only guides in this matter.

¶ 360. The comparative paradigm on the opposite page will serve to illustrate the differences obtaining, in the various moods and tenses, between pairs or sets of like-sounding verbs, such as those above-mentioned. The three verbs given are all in daily Colloquial use. They are:

iru, 1st. conj., stem *ir*; "to go in," used chiefly in the sense of "to be useful," and in the phrase *ki ni iru*, "to go into one's mind," i.e. "to be agreeable to one."

ireru, 2nd. conj., stem *ir*; "to put in."

iru, 3rd. conj., stem *i*; "to dwell," "to be."

Iru, "to go in," and *ireru,* "to put in," are related to each other as respectively the intransitive and transitive forms of the same verb. The resemblance of these two to *iru,* "to be," is merely fortuitous.

¶ 361.		1st. Conj. *Iru,* "to go in."	2nd. Conj. *Ireru,* "to put in."	3rd. Conj. *Iru,* "to be."
		POSITIVE VOICE		
1st.	Base	*iru*	*ireru* -	*iru*
2nd.	,,	*iri*	*ire*	*i*
3rd.	,,	*ire*	*ireve*	*ive*
4th.	,,	*ira*	*ire*	*i*
	Desiderative Adjective	*iritai*	*ireitai*	*itai*
	Adjective of Probability	*iraso na*	*ireso na*	*iso na*
	Polite Present	*irimasu*	*iremasu*	*imasu*
	Gerund	*itte*	*irete*	*ite*
	do. Emphasised	*itteha*	*ireteha*	*iteha*
	Certain Past	*itta*	*iteta*	*ita*
	Probable Past	*itarō*	*iretarō*	*itarō*
	Conditional Past	*itara(ba)*	*iretara(ba)*	*itara(ba)*
	Concessive Past	*itaredo(mo)*	*iretaredo (mo)*	*itaredo(mo)*
	Frequentative Form	*itari*	*ireitari*	*itari*
	Imperative	*ire !*	*ireyo !*	*iyo !*
	Conditional Present	*ireba*	*irereba*	*ireba*
	Concessive Present	*iredo(mo)*	*ireredo(mo)*	*iredo(mo)*
	Probable Pres. or Fut.	*irō*	*ireyō*	*iyō*
		NEGATIVE VOICE		
	Imperative	*iru-na !*	*ireru na !*	*iru-na !*
	Improb. Pres. or Fut.	*irumai*	*ireru mai*	*imai*
	Certain Pres. or Fut.	*iran(ai)* or *iranai*	*iren(ai)* or *irenai*	*in(ai)* or *inai*
	Certain Past	*iranda* or *irankatta*	*irenanda* or *irenakatta*	*inanda* or *inakatta*
	Improbable Past	*iranandarō* or *iranakattarō*	*irenandarō* or *irenakattarō*	*inandarō* or *inakattarō*
	Frequentative Form	*iranandari* or *iranakattari*	*irenandari* or *irenakattari*	*inandari* or *inakattari*
	Conditional Present	*iraneba* or *iranakereba*	*irenaba* or *irenakereba*	*ineba* or *inakereba*
	Conditional Past	*iranandara(ba)* or *iranakattara(ba)*	*irenandara(ba)* or *irenakattara(ba)*	*inandara(ba)* or *inakattara(ba)*
	Concessive Present	*iraned(no)* or *ireredo(mo)*	*irened(no)* or *irenedo(mo)*	*ined(no)* or *inedo(mo)*
	Gerund	*iraz* *iranakūte* *iranai de*	*irenaz* *irenakūte* *irenai de*	*inaz* *inakūte* *inai de*

VERBS USED AS OTHER PARTS OF SPEECH.

¶ 362. Some few verbs, mostly in the gerundial form, are used as postpositions, e.g.

motte, "with," "by means of;" from *motsu*, "to hold."
ni yotte, "owing to;" from *yoru*, "to rely."

¶ 363. Others correspond to English adverbs, adverbial phrases, or conjunctions, thus:

amari, "too (much);" indef. form of *amaru*, "to exceed."
hajimete, "for the first time," "never before;" } gerund of *hajimeru*, "to begin" (trans.).
kaette, "contrary to what one might expect;" gerund of *kaeru*, "to return" (intrans.).
kiri (vulg. *kkiri*), used as a suffix meaning "only," e.g. *sore-kiri*, "only that;" indef. form of *kiru*, "to cut."
nokorazu, "without exception," "all;" } negative gerund of *nokoru*, "to remain."
sayōnara, "good-bye," lit. "if that be so (we must part)." } *nara*(*ba*), conditional of *naru*, "to be."
semete, "at least," "at most;" gerund of *semeru*, to "treat with rigour."
shiite, "urgently;" gerund of *shiiru*, "to urge."
subete, "altogether," "all;" } gerund of *suberu*, "to unite in one."
tatoeba, "for instance;" condit. of *tatoeru*, "to compare."

¶ 364. The present tense is in some few cases doubled and used adverbially, thus:

kaesu-gaesu, "over and over again;" from *kaesu*, "to send back."

¶ 365. It has already been shown in pp. 140—1 how Japanese verbs, and phrases formed from verbs, frequently replace the adjectives of European languages.

CHAPTER X.

THE ADVERB, INTERJECTION, AND CONJUNCTION.

SPECIAL PHRASEOLOGY.

¶ 366. Japanese has few if any true adverbs. Almost all the words corresponding to our adverbs prove, on examination, to be stragglers from the other parts of speech. It will, however, afford some insight into the nature of the language, and be practically useful to students, to glance at the various expedients by which the necessity for adverbs is obviated.

¶ 367. The indefinite forms in *ku* of adjectives are used adverbially, and correspond for the most part to English adverbs in "ly," although, as has been explained in ¶¶ 180—181 (pp. 122—4), such is not their original force, nor indeed their invariable force even at the present day :—

Zōsa	*naku*	*dekimasŭ.*
Difficulty	not-being,	(*it*)forthcomes.

} "It can easily be done."

Atarashĭku	*tsŭkurimashĭta.*	
Newly	have-made.	

} "It has been newly built."

Kĭtanarashĭku[1] *miemasŭ*[2]. "It looks[2] dirt(il)y[1]."

N. B. Some few adjectives are no longer used colloquially, except in the *ku* form corresponding to our adverbs, e.g. *kotogotoku*, "altogether;" *mattaku*, "quite."

¶ 368. Japanese nouns often correspond to European adverbs, e.g. *kon-nichi*, lit. "this day," i.e. "to-day;" *jū-bun*, lit.

"ten parts," i.e. "plenty," "quite;" *ō-kata*, lit. "great side," i.e. "mostly;" *ko-ko*, lit. "this" (1st. *ko*), "place" (2nd. *ko*), i.e. "here." (Conf. ¶ 64, p. 45.) Words of this class retain their substantive character so completely that the equivalents of such particles as "of," "at," "from," etc.,—in fact the postpositions,—can be construed with them as readily as with any other substantives, thus:

Doko made o ide ni narimasŭ ?
Where till, honourable exit to becomes ?
"How far are you going ?"

Asŭko kara saki wa, jiki desŭ.
There from, front as-for, immediately is.
"It is no distance on from there to the next place."

Itsumo no kimono de yoroshii.
Always of, clothes by (*is*) good.
"My ordinary clothes will do."
(*Said to one's own servant.*)

Ato de koko wo sōji shĭte kudasai.
After by, here (*accus.*) cleaning doing condescend.
"Please clean this room afterwards."
(*Said to the servant at a hotel.*)

Sonna ni sawaija ikenai yo !
So as-for-making-a-row, is-no-go, oh !
"I say ! you mustn't make such a row."

¶ 369. Some nouns receive an adverbial tinge by means of reduplication, as:

hō-bō, "everywhere;" from *hō*, "side," "direction."
naka-naka, "very," "more than you might think;" from *naka*, "inside."

tabi-tabi, "often;" from *tabi*, "a time" (*une fois*).
toki-doki, "sometimes;" from *toki*, "time" (*le temps*).
tokoro-dokoro, "here and there;" from *tokoro*, "a place."

¶ 370. There are also many words which are nouns etymologically speaking, but which are always or almost always used as adverbs, and which mostly take the post-position *ni*, as *jiki* or *jiki ni*, "immediately;" *sude ni*, "already;" *sugu* or *sugu ni*, "directly."

¶ 371. Phonetic decay has considerably altered some of these words in their passage from other parts of speech to the state of adverbs. Thus *dō* ? "how?" is a corruption of *dono yō* ? "what manner?" Similiarly *sō* or *sayo*, "in that way;" and *ā*, "in that way," are derived from *sono yō*, and *ano yō* respectively, while *kō*, "in this way," "thus," is from Classical *kaku*.

¶ 372. Many words which we are obliged to translate by adverbs or adverbial phrases are the gerunds of verbs, as explained in ¶¶ 362—3 (p. 230). How truly words of this class retain their verbal force even at the present day, may be seen from the use of such phrases as *hitori*[1] *mo*[2] *nokorazu*[3], "all without exception," lit. "even[2] one-person[1] remaining-not[3] (behind)."

¶ 373. The following are some of the chief Japanese words corresponding to our adverbs, not already mentioned in this chapter. More will be found in the paradigm on p. 52.

bakari, "about," "only."

chi(t)to, *chotto*, *choito*, "a little," "slightly."

dake, "only," "about," "as . . . as."

hanahada, "very."

ikaga ? "how?"

iku bun ka, "rather," "more or less."

itsudemo, "always;" *with a negative verb*, "never."

ma, "quite" (always combined with the following adjective, whose initial consonant is doubled, as *makkurai*, "pitch-dark," from *kurai*, "dark").

mada, "still;" *with a negative verb*, "not yet."

mata, "again."

mazu, "in the first place," "well!" (In this sense often abbrev. to *ma*.)

mō, "already;" *with a negative verb*, "no more."

motto, "more" (adverb).

naru-take, "as . . . . as possible;" "if possible."

naze? "why?"

sate, "well!"

sŭkoshi, "a little."

tada (vulgarly and emphatically *tatta*), "merely," "nothing but."

tadaima, "immediately" (from *tada* "only," and *ima*, "now.")

taisō, "much," "very."

takŭsan, plenty, much.

tokoro de, "thereupon," "and so."

tokoro ga, "nevertheless," "still."

yahari (emphatically *yappari*), "also."

yohodo (emphatically *yoppodo*), "very."

zehi, "positively" (from Chinese *ze*, "good," and *hi* "bad," like our phrase "for better for worse").

zuibun, "a good deal," "pretty" (as in "pretty tired").

N. B. Avoid, as much as possible, the Japanese equivalents for "very," "a little," "rather," as the Japanese rarely employ them.

¶ 374. It may seem strange that the foregoing list should contain no equivalent for our adverbs of affirmation and negation, "yes" and "no." The reason is that there are no words exactly corresponding to our "yes" and "no" in Japanese. There exists, it is true, a word *ie* which means "no;" but it is little used, except when the denial is emphatic. The word *he! hei!* or *hai!* which may sometimes be translated by "yes," is properly an interjection used to show that one has heard and understood what has been said to one. It does not generally imply assent to a statement. Thus, when a tea-house girl is called, she will cry out *hei!* simply to show that she is coming.

Instead of "yes," the Japanese say "that[1] is[2] so[3]," *sō*[3] *da*[2], more politely *so desŭ*, still more politely *sayō de gozaimasŭ*. Similarly for "no" they say "that is not so," *sō ja*

nai, politely *sayo de gozaimasen*. Or else they repeat the verb of the question, thus :

O wakari ni nari-mashita ka ? (Honourable understanding to has-become ? For use of past tense here, conf. ¶ 274, p. 176.)	"Do you understand ?"
Wakarimashita. (Have-understood.)	"Yes."
Wakarimasen. (Understood-not.)	"No."
O ide ni narimasŭ ka ? (Honourable exit to becomes ?)	"Is he coming ?"
Sayō de gozaimasŭ. (So (*it*) is.)	"Yes."

N. B. In familiar intercourse, *sayō de gazaimasŭ* is often abbreviated to the single word *sayō*.—Some speakers use the word *ikanimo* for "yes;" but this is decidedly old-fashioned.

¶ 375. The Japanese have a habit, which generally proves irritating to foreigners, of answering one question by another, especially in cases where a European would simply say that he did not know. Thus :

O kaeri ni narimashita ka ? (Honourable return to has-become ?)	"Have they come home ?"
Ikaga de gozaimasŭ ka ? (How is ?)	"How is it ?" *i.e.* "I don't know."

¶ 376. Japanese idiom differs from ours with respect to the answer given to a negative interrogation. The following examples will serve to illustrate the difference, which must be constantly borne in mind if grave misunderstandings are to be avoided :—

"Isn't he coming ?" *Kimasen ka ?*

"No." { *Sayō de gozaimasŭ.* / *Kimasen.* / *He!* } (*I.e.* It is so as the negative in your question implies.)

"Oh! yes, he is." { *Ie!* / *Kimasŭ.* }

"Of course he is!" *Kimasŭ to mo.*

(Conf. middle of p. 85.)

¶ 377. Adverbial phrases are formed by means of the postpositions *de, mo, to,* and especially *ni*, thus:

don to, "with a bang."
jozu-ni, "skilfully."
maru de, "quite."
metta ni (with a negative verb), "rarely."
shidai-shidai ni, "little by little."
sude ni, "already."
tonto mo (with a negative verb), "not in the least."
waza to, "on purpose."

¶ 378. Onomatopes, like the English words "ding-dong," "topsy-turvy," "higgledy-piggledy," etc., which are generally classed as adverbs, are extremely numerous in Japanese. Such are *bura-bura*, expressive of sauntering; *guzu-guzu*, expressive of complaining or scolding; *kyan-kyan*, expressive of the yelping of a dog; *pika-pika*, expressive of glitter; *soro-soro*, expressive of slow movement; *bon-yari*, expressive of obscurity or listlessness; *katchiri*, expressive of a clicking sound, etc., etc. Almost all words beginning with the letter *p* are onomatopes, excepting *pan*, "bread."

N. B. There is room for doubt whether Japanese *pan* is simply the like-sounding Spanish word, or whether it may not rather be a corruption of Portuguese "pão," anciently spelt "pam;" for the Portuguese came to Japan fully forty years before the Spaniards, namely, in the middle of the 16th century.

INTERJECTIONS.

¶ 379. The chief interjections, besides *he!* (see p. 234) and those more or less inarticulate "ahs!" "ohs!" and "ehs?" which occur in all languages, are:

Aita! a cry of pain, derived from the exclamation *ā!* and *ita*, the stem of the adjective *itai*, "painful."

Ara! an exclamation of surprise, used chiefly by women.

Dokkoisho! a sort of sigh of relief, used for instance when one has safely lifted something heavy and put it in its place. This word is rarely employed by any but the lower classes.

¶ 380. *Dōmo*, lit. "even (*mo*) how? (*dō ?*) This much-used term expresses difficulty, hopelessness, astonishment, and corresponds to some extent to such English phrases as "do what I may," "well! I never!" "really now!" or to an emphasis on the chief word of the clause, thus:

Omoshirokŭte dōmo .... } "It was *so* amusing, that...."
Being-amusing.....

the sentence perhaps remaining unfinished. But very often *dōmo* or *naka-naka** *dōmo* is a mere expletive, used to gain time and to cover paucity of ideas.

Hate na! equivalent to our "well! I never!"

¶ 381. *Ke* or *kke*, a final expletive conveying the idea of an indistinct conviction on the speaker's part, is often translatable by "surely" or "I believe." Thus *atta* means "there was;" but *atta-kke* is "surely there was!"

Ashĭta made ni dekiru
To-morrow by in, will-be-ready
to sempō de ittakke.
that, other-side at, said-surely. } "I believe he said it would be ready by to-morrow."

Ke is used only in the most familiar intercourse.

Koso, an emphatic particle, used to strengthen the word which precedes it.

Mā! an exclamation of surprise or entreaty, used chiefly

* See ¶ 369, p. 232.

by women. Very often it sinks into meaning nothing at all. Do not confound it with *ma*, for *mazu* (see p. 234).

Nan emphatic, see footnote to ¶ 197, pp. 135—6.

¶ 382. *Naruhodo!* a very useful word, for which there is no exact English equivalent. When pronounced in a tone of great surprise, it corresponds to "who would have thought it?" "you don't say so!" "well! I never!" But more often it is pronounced in an assenting tone of voice, and then it means "oh! indeed!" "really!" "I see," "yes indeed!" When some one is telling a long story, it is usual to chime in with a *naruhodo!* at every point he makes, or every time he pauses to take breath. Instead of *naruhodo!*, one may say *sō*[1] *desŭ*[2] *ka*[3] *?* lit. "is[2] that so[1]?" or less politely *sō ka ?*

¶ 383. *Ne* or *nē*, vulgarly and provincially *nā* or *nō*, serves to draw attention to the preceding word or clause, which it emphasises and separates, somewhat after the fashion of *wa* (see p. 85). Indeed it may be superadded to *wa* for the sake of greater emphasis and distinctness, as *Kore wa ne*, "This, -*this*." The meaningless "you know," or "don't you know?" with which so many English speakers interlard their remarks, has been suggested as the nearest equivalent to it in our language. Occasionally it might be rendered in French by "n'est-ce pas?" in German by "nicht war?" and in English by such idioms as "is it?" "do you?" "won't they?" etc., according to what has gone before. Sometimes it shows that the speaker is puzzled, as *sō desŭ nē* (pronounced in a hesitating tone of voice), "well, I don't know," or "let me see!" *Ne* belongs exclusively to familiar intercourse, and should never be employed on official or public occasions.

Many persons are in the habit of beginning sentences, and even of calling people, by means of the words *ano ne!* (*ano*= "that"), just as English speakers often begin by "I say!"

¶ 384. *Oi!* an exclamation used to call people.

Oya-Oya! an exclamation of great surprise, heard chiefly from the mouths of women.

Sa! or *Sā!*—Short *sa* is used by the lower classes to give emphasis at the end of a sentence, thus:

Kore kara iku no sa! { "Now we'll go along!"
Now from (we)go! { (*No* is emphatic also; see ¶ 113.)

Sa and *sā* are used indifferently to urge, hurry, or defy, as

Sa! o ide nasai! { "Come along! come along!"
Honourable exit deign!

A very common idiom is *sayo sa!* "of course," "yes."

Yo, used emphatically at the end of a sentence, as: *Arimasen yo!* "I have none, and there's an end of it!"

Zo, belonging rather to the Written Language than to the Colloquial, but still occasionally heard at the end of a sentence, to which it adds emphasis. *Ze* seems to be a variation of *zo*.

N. B. The personal pronoun *anata*, "you," is sometimes intercalated in a sentence with a certain interjectional or expletive force, chiefly by members of the lower classes.

Banzai, a noun signifying lit. "a myriad years," has lately come into common interjectional use as an equivalent for "long live!" "hurrah!"

BAD LANGUAGE.

¶ 385. Japanese is honourably distinguished from most languages of the world by being totally devoid of oaths. Where, for instance, a European driver would probably swear at his unmanageable steed, a Japanese will only emphatically exclaim *kore!* lit. "this!" or *sore!* "that!" *Korya!* and *sorya!* (for *kore wa*, and *sore wa*) are used much in

the same way, as scolding expletives. The words *baka!* "fool;" *berabō-me!* "scoundrel;" *chikŭshō!* "beast;" etc., are common terms of abuse. The *me* of *berabō-me* is a sort of particle of contempt, which may be suffixed to any noun, as *ano inu-me*, "that brute of a dog."

BABY LANGUAGE, ETC.

¶ 386. In Japanese, as in English, there are numerous special words and corruptions of words which are used by young children, and also by adults in addressing young children. Such are:

abayo, "good-bye" (=baby English "ta!").
an-yo, from *ashi*, "the feet," hence "to walk."
bāya, from *obāsan*, "an old lady," "granny."
bebe, "clothes."
botchan,* "a little boy."
chan, from *san*, "Mr.," "Mrs.," "Miss."
enko, "to sit."
nenne, from *neru*, "to sleep."
nennei, from *ningyō*, "a doll."
tete, "the hands;" from *te* repeated.
ŭmamma† "food."
wan-wan, "a dog" (properly "bow-wow").

Most of these words are also used in addressing pet animals. Thus a pet dog's forefeet are *tete*, its hind feet *an-yo*, its little "tummy" *pon-pon*.

¶ 387. There are also some few words which are almost entirely confined to the fair sex. Such is, for instance, *o hiya*, "cold water" (lit. "honourably fresh"), which men call *mizu*.

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* Derived from *bōsan*, "a Buddhist priest," Japanese children resembling Buddhist priests in having shaven pates.

† Not to be confounded with the term *o mamma*, "rice," "food," used by adults. *Ŭmamma* is probably *ŭmai*, "good to eat," twice repeated.

¶ 388. A number of objects and actions receive peculiar designations in the mouths of members of the Imperial Family, and of those privileged to address them. Although ordinary mortals can have no use for this exalted phraseology, a few specimens of it will doubtless not fail to interest the student. Some of the Court words are survivals from Classical times; some are euphemisms (e.g. *ase*, "perspiration," used to signify "blood"); some, as *kachin* and *o kabe*, belong also to the language of women, while others are of uncertain origin :—

ORDINARY EXPRESSION	COURT LANGUAGE	ENGLISH
aruku,	*o hiroi*, (lit. honourably picking up)	"walking."
chi,	*ase*, (lit. perspiration)	"blood."
dango,	*ishi-ishi*,	"a dumpling."
deru,	*o nari*, (lit. honourably becoming)	"going out."
juban,	*hiyo*,	"a shirt."
kami,	*o gushi*, (Classical)	"hair."
kane,	*takara*, (lit. treasure)	"money."
kome,	*yone*, (Classical)	"rice."
miso,	*o mushi*, (lit. honourably steamed)	"bean-sauce."
mizu,	*o hiya*, (lit. honourably cool)	"cold water."
mochi,	*kachin*,	"rice-cake."
neru,	*mi koshi*,	"sleeping."
sakana,	*o mana*, (conf. Colloquial *mana-ita*, a board for cleaning fish on)	"fish" (food).
sake,	*kukon*,	"rice-beer."
tōfu,	*o kabe*,	"bean-curd."
zōri,	*kongō*,	"sandals."

Notice, too, that the Court, having resided at Kyōto for over a thousand years, retains a preference for Kyōto pronun-

ciations, e.g. *gozarimasŭ* for *gozaimasŭ*, *nasare* for *nasaï*, *kudasare* for *kudasai*, etc.

CONJUNCTIONS.

¶ 389. Conjunctions, can scarcely be said to exist in Japanese as an independent part of speech, their place being taken, partly by conjugational forms of the verb and adjective, partly by postpositions, partly by nouns. With regard to the word "and," which is in Western languages the most constantly recurring of all conjunctions, the necessity for it between verbs or clauses is almost completely obviated in Japanese by the construction with the indefinite form or the gerund, explained in ¶¶ 278—281. Between nouns, "and" is sometimes represented by *ni* or *to*, as explained in ¶ 109 and ¶ 119, or by *mo*, see ¶ 102, or by *dano*, ¶ 80, or by *ya*, ¶ 133. But more often the two nouns are simply placed side by side, as *Kazusa Bōshū*, "Kazusa and Bōshū" (the names of two provinces on the ocean side of Tōkyō Bay). Occasionally "and" is represented between verbs—never between nouns—by the phrase *so shĭte* (pedantically *shikō shĭte* or *shĭka shĭte*), lit. "having done so." But this idiom, imitated from the Chinese, must not be used too freely.

"But" is sometimes represented by *shĭkashi*; but neither must this Japanese word be repeated nearly as often as "but" is in English.

"Or" is sometimes expressed by means of the word *nari*, as explained in ¶ 348.

"Provided" is represented by such constructions as

Iki	*sae*	*sureba.*	"Provided one goes."
Going	even	if-do.	

"While" is sometimes represented by the word *nagara* agglutinated to the indefinite verbal form, as *aruki-nagara*, "while walking;" sometimes by *tokoro*, as explained in ¶ 58.

The following references to sections of this work, in which words or constructions corresponding to the chief English conjunctions are treated of, may be found useful :

"although,"	see ¶ 288.	"since,"	see ¶ 99 & 135.
"and,"	,, ,, 389.	"than,"	,, ,, 135 & 212.
"as,"	,, ,, 99 & 287.	"that,"	,, ,, 117.
"because,"	,, ,, 99.	"though,"	,, ,, 288.
"but,"	,, ,, 288 & 389.	"when,"	,, ,, 57, 58, 120, & 287.
"either . . or,"	,, ,, 97, 133, & 348.	"whereas,"	,, ,, 58, & 93.
"neither . . nor,"	,, ,, 102.	"whereupon,"	,, 58.
		"whether,"	,, 97.
"if,"	,, ,, 120, 128, & 287.	"while,"	,, ,, 57, 58, & 389.

¶ 390. "As," meaning "in the same manner as," is expressed by the noun *tōri*, lit. "way," "road," thus :

Kono	*tōri*	*no*	*mono.*	}	"Such things as this."
This	way	's	things.		
Watakūshi	*no*	*iu*	*tōri*	*ni*	*nasai.*	}	"Please do as I tell you."
I	of	say	way	in	deign.		

¶ 391. Details concerning the best manner of translating the English conjunctions into Japanese in various contexts belong not so much to grammar as to the dictionary. The student is accordingly referred to Hampden and Parlett's "English-Japanese Dictionary of the Spoken Language," where the words in question are amply illustrated.

CHAPTER XI.

HONORIFICS.

¶ 392. No language in the world is more saturated with honorific idioms than Japanese. These idioms affect, not only the vocabulary, but the very grammar itself. Therefore, although scattered references have been made to the subject of honorifics in former chapters, it seems advisable to gather together under one heading all the leading manifestations of a habit of speech, without a proper mastery of which it is impossible to speak Japanese with any approach to correctness.

¶ 393. The use of honorifics is guided by four main considerations, namely :

i. Honorific forms are used in speaking of the actions or possessions of the person addressed, while depreciatory or humble forms are used in speaking of oneself. In other words, what we should style the first person is self-depreciatory, and the second person complimentary.

ii. In speaking *of* others (what we should call the third person), honorifics are used only if the person spoken of is superior in rank to the person spoken to, or if he is present and, though not a superior, at least an equal, or assumed to be such for courtesy's sake.

iii. There are gradations in the use of honorifics, according to the greater or less respect meant to be paid to the person spoken to or of.

iv. Honorifics have a tendency to lose their original signification, and to sink into mere marks of a courteous style of speech. Sometimes they become absolutely meaningless.

¶ 394. It has been asserted by some that the use of honorifics in Japanese replaces that of the personal pronouns of European languages. This is not strictly correct. The expression *go hon*, for instance, means "the august book," not only etymologically, but also in the mind and intention of every Japanese speaker who makes use of it. It is only because "you" are an august person, that the words *go hon* come, in many contexts, to correspond pretty closely to our more precise phrase "your book." The correspondence is still only approximate; for very often *go hon* may mean the book of some other august lady or gentleman different from you, i.e. it may mean "her book" or "his book." In some circumstances it may denote the book of the most august of all persons, namely the Emperor, and this is indeed the more primitive signification of the Chinese character with which the word *go* is written. Similarly *go yo*, "august business," may be either "your business," "his business," or "Government business." Like considerations apply to other honorific phrases.

¶ 395. Descending from general considerations to particulars, the student should remember the following leading facts: —

In addressing an equal or superior, the word *o*, "honourable," or *go*, "august" (conf., ¶ 210, p. 143), is prefixed to most of the nouns denoting objects belonging to or connected with him in any way. Even adjectives and adverbs sometimes take one or other of the honorific prefixes. *O*, being of Japanese origin, is mostly employed

with native Japanese words, while *go*, which is of Chinese origin, is mostly employed with words borrowed from the Chinese. But usage admits of numerous exceptions to this rule.—*O* and *go* are applied to the third person, subject to the limitations mentioned in ¶ 393.

¶ 396. Here are a few familiar instances of the use of these honorific prefixes :

O kodomo-shu.	"Your (his, her, etc.) children."
O taku.	"Your (or his) house."
O taku desŭ ka ?	"Is he at home ?"
O rusu.	"Your (or his) absence."
O rusu desŭ.	"He is out."
Go shōchi.	"Your (or his) consent."
Go shinrui.	"Your (or his) relations."
Go son.	"Your (or his) loss" (*in money, etc.*).
O kega.	"Your (or his) wound."
O kage de.	"By your (or his) kind influence" (*lit.* shade).
Yohodo o kirei desŭ. (Very honourably pretty is.)	"It is very pretty" (e.g. this garden of *yours*).
Danna wa o isogashiū gozaimasŭ. (Master as-for, honourably busy is.)	"My master is busy."
Go mottomo de gozaimasŭ. (August very is.)	"You are perfectly right."
Go taikutsu de gozaimashĭtarō. (August tedium probably-was.)	"You must have felt bored."

¶ 397. Occasionally the word *sama*, "Mr." is added, in order to make the expression still more polite, thus :

Go	*kurō*	*sama.*	"(Thanks for) your trouble."
August	trouble	Mr.	
O	*machi-dō*	*sama.*	"You have had a long time to wait;" *or* "Excuse me for keeping you waiting so long."
Honourable	wait-long	Mr.	
O	*kinodoku*	*sama.*	"I am sorry for your sake."
Honourable	poison-of-the-spirit	Mr.	

N. B. Regret on one's own account is expressed by the word *zannen*, never by *kinodoku*.

¶ 398. Examples such as these introduce us to the use of *o* and *go* in (so to speak) an *objective* way, which at first sounds very strange to European ears, thus :

O	*yasū*	*gozaimasŭ.*	"It is cheap, Sir," i.e. "I have the honour to offer it *to you* cheap."
Honourable	cheap	is.	
Go	*busata*	*itashĭmashĭta.*	"I have been sadly remiss about calling *upon you*."
August	remissness	(*I*)have-done.	
Go	*burei*	*mōshi-agemashĭta.*	"I was very rude *to you*."
August	rudeness	(*I*)said-lifted.	
O	*jama*	*itashĭmashĭta.*	"Excuse me for having interrupted *you*."
Honourable	obstacle	(*I*)have-done.	

At a first hearing, the literal import of the individual words may cause the student to think that the Japanese speaker is applying honorifics to himself. Far from any Japanese mind is such a thought. The idea underlying these idioms is that the cheapness of my goods, and even the remissness, the rudeness, the interruption, and what not, of which I have been guilty with regard to you, have a sort of reflected glory cast on them by their connection with so exalted a personage as yourself. It is as if one

should say "I have had the honour to be remiss in calling;" "I had the honour to be rude to you," etc. Moreover such phrases about remissness in calling, about rudeness, etc., are for the most part mere verbiage corresponding to no actual facts.

¶ 399. The phrase *o saki*, "honourably first," is employed in two contrary ways. It sometimes signifies "Please do *you* go first" (*après vous*), sometimes "Kindly excuse *me* for going first."

¶ 400. Many words in common use take *o* without any honorific intent vis-à-vis the person spoken to, especially in the mouths of women and of the lower classes. Thus we daily hear such expressions as

o bake, "a goblin."
o bon, "a tray."
o cha, "tea."
o deki, "a pimple," "a boil."
o kane, "money."
o naka, "a person's inside."
o shimai, "the end."
o tagai, "mutually."
o tenki, "the weather."
o tera, "a Buddhist temple."
o tomurai, "a funeral."
o tsŭki sama, "the moon" (lit. "Honourable Mrs. Moon!").
o tsuri, "small change."
o tsuyu, "soup" (lit. "dew").
o yu, "hot water," "a hot bath."
o zen, "the small trays on which Japanese food is served;" etc., etc.

These are examples of the tendency of honorifics to become meaningless. Occasionally honorifics are used with a point of satire, to convey an indirect attack under cover of an irreproachably courteous style of speech. Thus, not far from the beginning of Chap. II of the "*Botan-Dōrō*," the author tells us that Dr. Yamamoto Shijō was "an

honourable chatter-box and an honourable quack" (*o taiko-isha no o shaberi*)!—Compare *o seji*, "flattery;" *o temba*, "a hoyden."

¶ 401. Pedantic speakers sometimes use *on*, the Classical word of which *o* is an abbreviated form. Another honorific current in ancient times was *mi*, synonymous with *o*, and still retained in such words as *Mikado* (see p. 35); *miya*, lit. "honourable house," hence "a Shintō temple," less often "a palace," and, with the addition of the word *sama*, "a prince" or "princess" of the Imperial Family of Japan. In the phrase *o mi ashi*, "your feet," the two honorifics *o* and *mi* are used pleonastically.

¶ 402. In order to make verbs polite, the plain forms, as given in the verbal paradigms on pp. 154—9, are replaced by those in *masŭ*, illustrated on p. 160. These are, however, scarcely honorific in the proper sense of the word, that is to say, they are more often simply marks of a courteous style than of any special respect paid to the person addressed. For the latter purpose it is usual to employ a periphrasis consisting of the word *o*, "honourable," the indefinite form of the verb, and *mōsu* ("I say") if the first person is intended, or *nasaru* (less frequently *ni naru*) if the second or third person is intended. *Nasaru* means "to deign," *ni naru* means "to become." Thus *tanomu*, "to ask," becomes *o tanomi mōsu*, "I ask," and *o tanomi nasaru*, or *o tanomi ni naru*, "you ask." The past *tanonda* becomes *o tanomi mōshĭta* and *o tanomi nasatta*, etc. The polite termination *masŭ* may be superadded, thus: *o tanomi moshimasŭ, o tanomi nasaimasŭ; o tanomi mōshimashĭta, o tanomi nasaimashĭta*. The periphrases here indicated are used in addressing equals and superiors. They need not indeed always be accorded the preference over the simpler forms, but

they should be scattered about pretty freely. The more exalted the rank of the person addressed, the more frequently must they be introduced.

¶ 403. Another way of making a verb honorific is to replace the ordinary conjugation by the corresponding potential forms, it sounding more polite to suggest that a person *is able to do* a thing than bluntly to state that he does it. Thus we have *noborareru*, for *noboru*, "to go up;" *naku narareru*, for *naku naru*, "to die." This locution is specially affected by the lower classes in speaking of their betters; but in some few cases it is adopted by all the world, as *iraserareru* and *ōserareru* (usually corrupted to *irassharu* and *ossharu*, as explained in the N. B. near the bottom of p. 251).

¶ 404. The use of the verb *ageru*, "to raise," construed with the gerund, shows that something is being done by that lowly person myself for some one above me. The use of *itadaku* shows that some one superior to me is condescending enough to do something for me. We have already noticed this incidentally under the heading of passive verbs, in ¶ 312, pp. 203—4. Here are a few additional examples:

Kiite *agemashō.*
Hearing will-lift-up.
"I will go and ask for you."

Kiite *itadakitō*
Hearing wishing-to-put-on-the-head
gozaimasu.
am
"I wish you would be so kind as to ask (for me)."

Oshiete *itadakitai.*
Teaching wish-to-put-on-the-head.
"I wish you would be so kind as to show me how."

O *tsuide* *ni* *misete*
Honourable opportunity in, showing
itadakitō *gozaimasu.*
wishing-to-receive am.
"I venture to hope that you will take some opportunity of letting me see it."

¶ 405. There are, moreover, several constantly recurring ideas, for which separate verbs are employed according as the expression is meant to be honorific or humble. The chief of these are :

PLAIN VERBS		HONORIFIC	HUMBLE
au,	"to meet;"	*o ai nasaru,*	*o me ni kakaru.*
iku,	"to go;"	*oide nasaru,** / *irassharu,*	*mairu, agaru,* / *makaru.*
iru or *oru*	"to be;"	*oide nasaru,* / *irassharu,*	*iru, oru,*
iu,	"to say;"	*ossharu,*	*mōshi-ageru.*
kariru,	"to borrow;"	*o kari nasaru,*	*haishaku suru.*
kiku,	"to hear;"	*o kiki nasaru,*	*uketamawaru.*
kuru,	"to come;"	*oide nasaru,* / *irassharu,*	*mairu, agaru,* / *makaru.*
miru,	"to see;"	*goran nasaru,*	*haiken suru.*
miseru,	"to show;"	*o mise nasaru,*	*o me ni kakeru.*
suru, itasu,	"to do;"	*nasaru,* / *asobasu,*	*tsŭkamatsuru.*
taberu,	"to eat;"	*(meshi-)agaru,*	*itadaku, chōdai suru.*
ukeru,	"to receive;"	*o uke nasaru,*	*itadaku, chōdai suru.*
yaru,	"to give;"	*kudasaru,* / *kureru,* (less polite)	*ageru,* / *shinjō suru.*

N. B. The slightly irregular verb *irassharu* (see ¶ 270, p. 171), which is used to express so many shades of meaning, is a corruption of *iraserareru*, the potential of the causative of *iru*, "to enter." *Ossharu*, the honorific equivalent of *iu*, "to say," is a corruption of *ōserareru*, the potential of the little-used verb *ōseru*, "to say."

¶ 406. Of course the honorific verbs can only be employed in speaking to or of others, while the humble verbs are

* Or *oide ni naru.* Similarly in the instances given below.

applied only to the speaker himself, or to some one intimately connected with him, for instance, his own child or servant.

The following are a few examples of their use :

O me ni kakete mo Honourable eyes in putting even, *yō gozaimasŭ ka ?* good is ?	"May I show it to you ?"
O mise nasaimasen ka ? Honourably show deign-not ? or *Misete kudasaimasen ka ?* Showing condescend-not ?	"Please won't you show it to me ?"
Haiken ga dekimasŭ ka ? Adoring-look (nom.) can ?	"May I look at it ?"
Kō iu hanashi wo o Such story (accus.) honourably *kiki nasaimashĭta ka ?* hear have-deigned ?	"Have you heard this story (*or* this piece of news) ?"
Mada uketamawarimasen. Still (*I*) have-not-heard.	"No, not yet."
Sō osshatte kudasai. So saying condescend.	"Please say so."
Uso wo mōshi-agemasen. Lie (accus.) (*I*) say-lift not-up.	"I am not deceiving you, Sir."
Doko ye irassharu ? Where to deign-to-go ?	"Where are you going ?"
Gakkō ye mairimasŭ. School to go.	"I am going to school."
O daiji ni asobase. Honourable care to be-pleased-to-do.	"Mind you take care of yourself."

¶ 407. The treatment of the imperative mood calls for special notice. The honorific verbs mentioned in ¶ 405 make use of their imperatives, thus :

asobase	"be pleased to do!"
goran nasai!	"deign to look!"
irasshai! or *irasshai-mashĭ!* / *o ide nasai!*	"deign to go! (*or* come, *or* be)"
kudasai!	"condescend to give!"
meshi-agare!	"deign to eat (*or* drink)!"
nasai!	"deign to do!"
osshaimashĭ!	"deign to say!"

N. B. *Oide nasai* is often familiarly abbreviated to *oide*; *goran nasai* to *goran*.

¶ 408. But except occasionally in addressing coolies or one's own servants, and in the naval and military words of command, the imperative mood of other verbs can scarcely be said to be in use (conf. ¶ 291, p. 189). Such a style of address would sound too rude and abrupt. The following examples will serve to illustrate the honorific periphrases by which the imperative is habitually replaced:

For *kaki*, imperative of *kaku*, "to write."

o[1] *kaki*[2] *nasai*[3], lit.	"honourably[1] deign[3] to write[2]."
o kaki kudasai, ,,	"honourably condescend to write."
kaite kudasai, ,, ,,	"writing condescend."

For *misero*, imperative of *miseru*, "to show."

o mise nasai, / *o mise kudasai*, / *misete kudasai*,	"please show me."

N. B. Defining the difference between *nasai* and *kudasai* perhaps a little too trenchantly, we might say that the former is essentially a command, though so polite as to have its imperative force disguised, whereas *kudasai* is a request. Therefore *kudasai* should be employed when we want a friend to do something for us. A polite imperative very common in the Written Language is obtained by means of the verb *tamau*, "to deign," thus: *kaki-tamae*, *mise-tamae*. It is nowadays chiefly to be heard from the lips of members of the student class.

¶ 409. The above forms are those generally used in addressing equals or superiors. In speaking to the latter, the degree of politeness may be increased by lengthening the periphrasis, thus: *o*[1] *kaki*[2] *nasttе*[3] *kudasai*[4] ("honourably[1] condescend[4] deigning[3] to write[2]"), *o mise nastte kudasai.* In addressing inferiors one may say *kaite kurei* ("writing give"), *misete kurei*, or *kaite o kun nasai*, ("writing honourably giving deign"), *misete o kun nasai*, and similarly with all other verbs. (*Kun* is a corruption of *kure*, the indefinite form of *kureru*, "to give," of which *kurei* is the imperative (see p. 171). These latter forms are those to be preferred in speaking to one's own servants, to coolies, and to the servants at small inns and tea-houses. They would be too familiar as a mode of address to one's friend's servants, or to the servants at a first-class hotel. Such must always be treated to a fair amount of the honorifics illustrated in the preceding paragraphs. The same remark applies *á fortiori* to teachers, office-writers, respectable shopkeepers, etc. In fact, from the point of view of the proper use of honorifics, the term "inferiors" includes few but coolies, peasants, and the speaker's own children and servants. Other people may, as a matter of fact, be his social inferiors; but politeness forbids his reminding them of this by a rude mode of address. Even animals are often treated to honorifics, as when one says to a dog *oide!* instead of *koi!* "come here!" *o tachi!* instead of *tate!* "sit up!" But this is semi-jocular.

¶ 410. It is rather common, in slipshod talk addressed to inferiors, to omit the honorific imperative, thus:

Cha	*wo*	*irete.*	}	"Make (lit. put in) some tea."
Tea	(accus.)	putting-in.	}	(for *Cha wo irete o kun nasai.*)

The sentence thus appears to end in a gerund; but the ellipsis must always be mentally supplied. Observe also the

phrase...*hō ga ii*, "it will be good to...," "you had better..," which frequently replaces the imperative, thus :

Kō shĭta hō ga ii. "You had better do
Thus did side (nom.) is good. it like this."

N. B. For *hō* conf. p. 144, foot-note ; for the past *shĭta* in a context where the present would better suit European ideas, see ¶ 275, pp. 176—7.

¶ 411. *Dōzo* and *dōka*, which the dictionaries give as equivalents of our word "please," are comparatively little used. The honorific equivalents of the imperative amply make good their absence. Properly speaking, both *dozo* and *doka* mean, not so much "please," as "somehow or other," "if possible," "by hook or by crook," "managing to do a thing," as in the following example :

Dōka watakŭshi no
Somehow-or-other I of
jiron wo hito ga
contention (*accus.*) people (*nom.*)
sansei shĭte kurereba ii
approval doing if-give, (*is*) good,
ga....
but....

"I wish it could be managed so that others would support my view of the matter." (*But I hardly dare hope that they will.*)

Arigatō, "thank you," is likewise used less profusely than its European equivalents. It must never be employed to mean "no, thank you." This latter phrase finds polite Japanese counterparts in *yoroshiū gozaimasŭ*, "it is all right (without it)," and *yoshimashō*, "I think I will desist."

¶ 412. The use of special honorific and humble words is occasionally exemplified in nouns as well as in verbs. Thus, whereas the general term for "head" is *atama*, the polite one is *o tsumuri*. But the honorific tendency comes into peculiar prominence in the case of nouns indicative of the degrees of relationship, of which we give the chief :

PLAIN NOUN		HONORIFIC	HUMBLE
ani,	"elder brother,"	*o ani sama,*	*ani(ki).*
chichi,	"father,"	*otottsan, go shimpu, go rojin,*	*oyaji.*
haha,	"mother,"	*okkasan,*	*haha. o fŭkuro.*
musŭko,	"son,"	*go shĭsoku,*	*segare.*
musŭme,	"daughter,"	*o jōsan,*	*musŭme.*
otōto,	"younger brother,"	*go teitei,*	*shatei.*
otto,	"husband,"	*go teishu,* (generally pronounced *go teishi*)	*yado, uchi, taku,* (all lit. = "house"); or else the *na* corresponding to our Christian name may be used.
tsuma, nyōbo,	"wife,"	*okamisan* (lower class); *go shinzō,* (middle class); *saikun,* ,, ; *okŭsama,** (upper class)	*sai, kanai.*

N. B. The humble words for "husband," viz. *yado*, *uchi*, and *taku*, generally take *de wa* instead of *wa*, thus:

Yado	*de wa,*	*tabi*	*ye*	"My husband is absent, having gone on a journey."
Husband	as-for,	journey	to	
dete,	*rusu de*	*gozaimasŭ.*		
having-gone,	absent	is.		

¶ 413. The words *otottsan* and *okkasan* well exemplify the remark made on p. 245, to the effect that Japanese honorifics do not *replace* the pronouns of other languages, though they often serve a somewhat analogous purpose. Being honorific words, *otottsan* and *okkasan* naturally

* *Okŭsama* is also used in the closely related sense of "a lady," "my lady." The term comes from *okŭ*, "interior," "recess;" and *sama*, "Mr." or "Mrs." (referring to the retirement in which Japanese ladies formerly spent their lives).

serve to indicate "*your* father," "*your* mother," when *I* am speaking to *you*. But if I am addressing my own parents, they mean respectively "papa" and "mamma;" for it is natural for a dutiful son to address his parents politely. It is only in speaking *of* them to an equal or superior that he will be led to substitute the humble expressions *oyaji* and *haha*. The term *o fūkuro* is slightly vulgar. The other words in the column marked "Honorific" are used only of the relatives of the person addressed, those in the column marked "Humble" only of the first and third persons.

¶ 414. Formal speakers occasionally employ humble terms that properly belong to the Written Language only. Such are *gu*, "stupid;" *hei*, "broken down;" *setsu*, "awkward;" *so*, "rough," "coarse;" as in

gu-fu, lit. "the stupid father," i.e. "my father."
gu-sai, lit. "the stupid wife," i.e. "my wife."
hei-sha, lit. "the broken-down company," i.e. "our firm."
set-taku, lit. "the awkward house," i.e. "my house."
so-han, lit. "coarse rice," i.e. "the poor fare which alone I am able to offer you."

¶ 415. But generally speaking, explicitly depreciatory nouns and indeed explicitly depreciatory words of any class are rare. Speakers show their humility chiefly by abstaining from applying honorifics to themselves, or to anybody or anything connected with themselves. Thus, whereas *o kuni*, lit. "honourable country," serves to designate "your country," the simple word *kuni* is taken to mean "my country." Similarly the simple verbs *komarimashĭta*, *wakarimashĭta*, etc., naturally in most cases denote the first person, and signify respectively "I was troubled," "I understand" (lit. "have understood"), whereas *Sazo o komari nasaimashĭtarō*

signifies "You must have been greatly troubled;" and *O wakari ni narimashĭta ka?* signifies "Do you understand?"

¶ 416. There are no polite modes of address exactly corresponding to our "Sir" or "Madam." But the student who has perused this chapter with care will be able to judge how amply their absence is made good by the use of verbal and other honorifics. Of titles, that in commonest use is *Sama*, as in

Kami Sama, "a Shintō god or goddess."
Shaka Sama, "Buddha" (*the* Buddha, Shaka Muni).
Tenshi Sama, "the Mikado," lit. Son of Heaven."

In speaking of ordinary mortals, *Sama* is mostly abbreviated to *San*, which then corresponds to our "Mr.," thus:

Watanabe San, "Mr. Watanabe."
Chiji San, "the Prefect."

N. B. Compare such French expressions as *Monsieur le Préfet*.

Sometimes *San* is replaced by the Chinese word *Kun*, lit. "Prince;" thus, *Watanabe Kun*. This expression is much affected by the young men of the present day, whose slang is apt to be of the grandiloquent order. Members of the Diet also habitually refer to each other as so and so *Kun*.

¶ 417. There are no words corresponding to our "Mrs." and "Miss." These are replaced by such periphrases as

Watanabe San no okŭsama. (Watanabe Mr. 's lady.)	"Mrs. Watanabe."
Watanabe San no ojōsan. (Watanabe Mr. 's young-lady.)	"Miss Watanabe."
Pan-ya no okamisan.	"The baker's wife."

(*Instead of mentioning her surname.*)

N. B. Such an expression as *Watanabe San*, though properly meaning "Mr. Watanabe," has come, quite of late years, to be sometimes employed to signify "Mrs." or "Miss Watanabe" in cases where no confusion of persons can arise.

¶ 418. Women's personal names (corresponding to our Christian names) are preceded by the honorific *o*, and followed by the title *San*; but the *San* is omitted in familiar intercourse. Such names are mostly borrowed from graceful natural objects, less often from other sources, thus:

O Hana San, (Honourable) "Blossom" (Miss).
O Kō San, „ "Filial Piety" „
O Matsu San, „ "Pine-tree" „
O Take San, „ "Bamboo" „

Honorific *o* is, however, dropped before such women's names as consist of more than two syllables, thus *Kiyoshi* (*San*), *Sonoe* (*San*), not *O Kiyoshi* (*San*), *O Sonoe* (*San*); neither is it employed before surnames or men's personal names (for these see p. 36). Observe that the Japanese usage puts the surname first, the personal name last.

N. B. Of late years such alternative forms as *Matsu-ko*, *Take-ko*, have become fashionable. *Kō* is lit. "child."

¶ 419. It is not usual in Japan, as it is in England, to drop the title of "Mr." between friends. To do so would savour, if not exactly of contempt, at least of that excessive familiarity by which contempt is said to be bred. Officials, however, mostly drop the "Mr." in addressing their subordinates when on duty. This is on account of the halo which surrounds superiority in official rank. No Japanese speaker ever applies the word "Mr." to himself. If, therefore, a friend's servant asks what name he is to announce, the caller must give his name simply as Smith, Brown, or whatever it may be. It would sound conceited were he to speak of himself as *Smith San* or *Brown San*.

CHAPTER - XII.

SYNTAX.

¶ 420. The fundamental rule of Japanese construction is that qualifying words precede the words they qualify. Thus the adjective or genitive phrase precedes the noun which it defines, the adverb precedes the verb, and explanatory or dependent clauses precede the principal clause. The object likewise precedes the verb. The predicative verb or adjective of each clause is placed at the end of that clause, the predicative verb or adjective of the main clause rounding off the entire sentence.

N. B. The adverb, instead of immediately preceding the verb which it defines, sometimes heads the whole clause.

¶ 421. Postpositions, which are words corresponding for the most part to English prepositions and conjunctions, follow the word or clause to which they belong. This seems, at first sight, an infraction of the fundamental rule of Japanese construction as laid down in the preceding paragraph. But the history of the language shows that this apparent exception is really an exemplification of the rule itself. Some of the postpositions were originally verbs, and as such naturally follow their object, e.g. *kore*[1] **yori**[2], "than[2] this[1]," "henceforward," lit. "leaning (*yori* being from the verb *yoru*, "to lean") on this." Some were nouns, e.g. *wa*, which meant "thing," "person," so that *fune* **wa**, which now means "as for the ship" or simply "the ship," originally meant "ship thing." *Yama no* **ue**, "on the mountain," means lit. "the top (*u*) side (*he*) of (*no*) the mountain

(*yama*)." In such cases it is, historically speaking, the noun which qualifies the postposition, not the postposition the noun. Other postpositions again were independent exclamations, each, so to speak, forming a clause by itself. Such is the accusative postposition *wa* (see ¶ 130, p. 92). Altogether, in every case where the etymology of a postposition is traceable, we find that its position *after* the noun constitutes no exception to the main rule of construction set forth in ¶ 420.

¶ 422. When the verbs of several clauses are intended to express the same tense or mood, it is only the last of these verbs that takes the suffix by which such tense or mood is indicated. The previous verbs all assume the gerundial (or, in the higher style, the indefinite) form. Adjectives assume either the gerundial or the indefinite form. Conf. ¶¶ 278—283 and ¶ 180.

N. B. This rule, which was formerly inviolable, is now occasionally transgressed.

¶ 423. When the verb has a subject, this usually heads the sentence. But most verbs are subjectless, and express rather *a coming-to-be with reference to some person* than an act explicitly declared to be performed by him. In the absence of a subject, the word on which it is desired to lay most stress is often placed at the beginning of the sentence, and isolated by means of the particle *wa*. The student should compare with this paragraph what has been said of *wa* in p. 85 *et seq.*, and the further discussion of the subjectlessness of Japanese verbs, which will be found in ¶ 427, pp. 266—7.

¶ 424. The following examples will serve to illustrate the above rules :

Ki-iroi	*hana.*	}	"A yellow flower."
Yellow-coloured	flower.	}	

Makka na kao.
Quite-red being face.

"A very red face."

Kura no kagi.
Godown of key.

"The key of the godown."

Kirei ni sorotte orimasŭ.
Prettily being-in-order are.

"They are all nicely arranged."

Mae kara yoku shitteru hĭto.
Before from, well know-ing-am person.

"A person whom I have long known well."

Ki wo tsŭkete kudasai.
Spirit(*accus.*) fixing con-descend.

"Please take care."

Kono tsugi no shŭku made, nan ri hodo arimashō?
This next of post-town till, what leagues about probably-is?

"How many miles may it be to the next town?"

Goku goku tsugō ga warui.
Extremely extremely convenience (*nom.*) is-bad.

"It is extremely inconvenient."

Taisō ni Nihon-go wo yoku hanashimasŭ.
Greatly Japan-language (*accus.*)well speaks.

"He speaks Japanese beautifully."

Itsu made matte mo, yūbin ga hĭtotsu mo kimasen kara, makoto ni shimpai ni narimasŭ.
When till having-waited even, post (*nom.*) one even comes-not because, truth in anxiety to (*I*)become.

"Wait as I may, no letters come, so that I am getting quite anxious."

Ano hen wa, fuyu
That neighbourhood as-for, winter
ni naru to, shimo-doke de
to becomes when, frost-melting by,
michi ga warukŭte, aruku koto
roads (*nom.*) bad-being, walking act
ga dekimasen.
(*nom.*) forthcomes-not.

"When winter comes, the roads in that neighbourhood are so bad with the thaw, that it is impossible to walk."

Iya, mō! okite, te
No, indeed! having-risen, hands
wo arau koto mo dekimasen
(*accus.*) wash act even forthcomes-not
deshŭta. Chōzu-bachi no mizu
was. Washing-basin 's water
ga maru de kōri-tsuite
(*nom.*) altogether freeze-sticking
shimatte, dō shŭte mo
having-finished, how doing even,
shiyō ga arimasen deshŭta.
doing-way (*nom.*) is-not was.

"No, indeed! when I got up, I couldn't wash my hands. The basin was entirely frozen over, and all my efforts to break the ice were in vain." (*More lit.* "It was a fact (*deshŭta*) that I cannot wash my hands. . : it was a fact that my efforts are vain," etc.)

Sonna koto wo osshai-
Such things (*accus.*) deigning-not-
masezu ni, sekkaku motte
to-say, toilsomely having-carried
kita mon(o) desŭ kara, dōzo
have-come thing (*it*)is because, please
totte kudasai.
taking condescend.

"Please do not feel any such delicacy about it, but oblige me by accepting it, as I have taken the trouble to bring it."
(*Said to one who hesitates to accept a gift.*)

Or take the following ditty:

Joro no makoto to, tamago no
Courtesan 's truth and, egg 's
shĭ-kaku, areba misoka
four-sides,— if(*these*)are, last-day-of-the-
ni tsŭki ga deru.
month on, moon (*nom.*) will-come-out.

"When you find a truthful courtesan or a square egg, then will the moon come out on the last night of the month."

N. B. According to the old Japanese calendar, which went by real "moons," not by artificial "months," it would have been a miracle for the moon to come out on the last night of the month, *i.e.* on the night before new moon.

¶ 425. Now for a slightly more formal example, specially illustrating the use of the indefinite form in correlated clauses. It is taken from a modern Buddhist sermon :—

Ŭma ni mukatte
Horse to confronting.
"Kōkō wo tsŭkuse!"
"Filial-piety (*accus.*) exhaust!"
ōkami ni mukatte "Chūgi
wolf to confronting, "Loyalty
wo tsŭkuse!" nado to
(*accus.*) exhaust!" etcetera, that
itta tokoro ga, dekiru
said place although, forthcomes
koto de wa gozaimasen
fact indeed is-not
ga,— hĭto wa
whereas,— person as-for,
ze-hi zen-aku wo
right-wrong good-evil (*accus.*)
wakatsu chie ga
discern intelligence (*nom.*)
atte, kimi ni chū wo
being, lord to loyalty (*accus.*)
tsŭkushi, *oya ni*
exhausting, parent to
kō wo **tsŭkushi,**
filial-piety (*accus.*) exhausting,
kyōdai wa naka
brethren as-for, intercourse
yoku, *fūfu wa*
being-good, spouses as-for,
mutsumashĭku, *hōyū ni*
being-harmonious, friends to
wa **shĭtashĭku,** *makoto*
as-for, being-intimate, sincerity
wo motte **majiwat-**
(*accus.*) taking, having-inter-
te *koso, hajimete shin*
course indeed, firstly truth
no hĭto to iwaremasŭ.
's person that gets said.

"Supposing you were to tell a horse to practise filial piety, or a wolf to practise loyalty, those animals would not be able to do what you required of them. But man has the intelligence wherewith to discern right from wrong, good from evil; and he can only then first be said to be truly man, when he practises loyalty towards his master and filial piety towards his parents; when he is affectionate towards his brethren, when he lives harmoniously with his wife, when he is amiable towards his friends, and acts sincerely in all his social intercourse."

Here the two *tsūkushi*, *yoku*, *mutsumashĭku*, and *shĭbashĭku* five indefinite forms—must all be rendered by the gerund, because *majĭcatte*, the verb of the next clause, with which they are all correlated, is a gerund.

¶ 426. Next we give another passage from the same sermon, illustrating the use of the gerund in correlated clauses, and also, in one instance (*sŭkunaku*), that of the indefinite form. *Sŭkunaku* is rendered by the present "are few," because the verb *omoimasŭ* at the end of the sentence is in the present tense :

Kono goro ni **itarimashĭte,**
This period at having-arrived,
Bukkyō to mōsu mono
Buddhism that (*they*) say thing
wa, tada katō-jimmin no
as-for, merely low-class-people 's
shinzuru tokoro to **natte,**
believing place that having-become,
chūtō ijō de wa
middle-class thence-upwards in as-for,
sono dōri wo wakimaeteru
its reason (*accus.*) discerning-are
hĭto ga **sŭkunaku** ; *shūmon*
persons (*nom.*) are-few ; religion
to ieba, sōshĭki no toki
that if-one-says. funeral-rite 's time
bakari ni mochiiru koto no
only in employ thing 's
yō ni **omoimasŭ.**
manner in (*they*) think.

"At the present day Buddhism has sunk into being the belief of the lower classes only. Few persons in the middle and upper classes understand its doctrines, most of them fancying that religion is a thing which comes into play only at funeral services."

Again take the following :

Hĭto ka to omoeba,
Person ? that if-one-thinks.
hĭto de mo **naku ; *yūrei ka***
person also is-not ; ghost ?
to omoeba, yūrei de
that if-one-thinks, ghost
mo **nai.**
also is-not.

"One might have taken them for human beings ; but they were not human beings. Or else one might have taken them for ghosts ; but neither were they ghosts."

Here the indefinite form *naku* has exactly the same sense as the final *nai*; but it is preferred to *nai* in the first instance, because it merely ends a clause and does not complete a sentence.

For further examples of the correlation of sentences by means of the indefinite form and of the gerund, see pp. 178—182, and also the stories and extracts in the Practical Part *passim*.

¶ 427. Of all the peculiarities of Japanese syntax, the most puzzling to the foreign student is the already mentioned fact that most sentences are subjectless. It is not that the subject is dropped but still "understood," as so frequently happens in Latin, but that it does not exist at all in the mind of the Japanese speaker. The best way of getting behind this difficulty is to consider the case of passive constructions in our own language. We may say, for instance, "A house in European style has recently been built next door to mine." Now by whom has it been built? The sentence gives no information on this point. The action is affirmed, but no mention is made of any agent. In Japanese it is just the same, with this difference, that the verb used is an active instead of a passive one. English people say "A house has been built (*by ?*). The Japanese say "(*?*) has built a house." In strict reason the two assertions are identical; for it is only the grammatical clothing of the thought, not the thought itself, that varies. Thus the example in question, translated into Japanese, would run as follows:

Konaida	*watakŭshi*	*no*	*tonari*	*ni*	*seiyō-zŭkuri*
Recently	I	of	next-door	in,	European-construction

no	*ie*	*wo*	*tatemashĭta.*
's	house	(*accus.*)	has-built.

I. e. "Next door to me, recently (*some one*) has built a European house."

Again, take such an instance as "I think I'll send these boots to be mended." We do not in English explicitly state who is to do the mending. In Japanese the sentence will run thus:

Kono	*kutsu*	*wo*	*naoshi*	*ni*	*yarimashō.*
These	boots	(*accus.*)	mend	to	will-probably-send.

Here the verb *naoshi*, "mend," is active, but as usual subjectless, so that the wording is, as literally as may be;—"I am going to send the boots (*for some one*) to mend." The verb *yarimashō* is subjectless too; but no ambiguity can arise with regard to it. For who, under ordinary circumstances, will trouble himself about any boots but his own? The pronoun "I" is so obviously the one to be supplied that its omission can cause no ambiguity. One specially complicated class of instances, in which two different pronouns must be supplied in the same clause, has been already treated of from other points of view in ¶ 312 and ¶ 404. Let us again take up the last example of ¶ 404, omitting the first unessential words. We thus get *Misete*[1] *itadakitō*[2] *gozaimasu*[3], lit. "to-be[3] wishing-to-receive[2] showing[1]," but employed to signify "*I*-am wishing-to-receive your showing," in other words, "I wish you would show me." The Japanese go the length of omitting personal pronouns in almost all cases. The perpetual iteration of "I" and "me," "you," "your," "he," etc., which characterises the languages of the West, would seem to them no less tiresome than superfluous and absurd. The student is referred to almost every page of this Handbook, and more particularly to every page of the Practical Part, for examples of the omission of personal pronouns and of the general subjectlessness of

verbs. He should also refer to ¶ 71 and to ¶¶ 122—125, in which latter the difficult particle *wa*, which has a bearing on this point, is treated of.

¶ 428. The relative order of the direct and indirect objects of the verb depends on circumstances. Whichever of the two it is desired to emphasise comes first. In English the same end is often attained by using the word "the" for the more important, and "some" for the less important of the two objects. Thus,

Hĭto	*ni*	*kane*	*wo*	*tsŭkawasu*
Person	to	money	(*accus.*)	to-give

means "To give the person some money."

Kane wo hĭto ni tsŭkawasu

means "To give the money to somebody."

¶ 429. Though, properly speaking, every sentence ought to terminate in a verb (or adjective used as a verb), the final verb is often omitted for brevity's sake, when there can be no ambiguity in the meaning, especially in short idiomatic sentences, for instance :

Kore	*de*	*shimai*	(*desŭ*).	"This is the last." (*The full form is the more polite.*)
This	by,	end	is.	

Chotto	*haiken*	(*wo*		"Please just let me look a minute."
A-little	respectful-glance	(*accus.*)		
negaimasŭ.)				
(*I*) beg.				

Watakŭshi	*sansei*	(*itashimasŭ*).	"I beg to second the motion."
I	seconding	do.	

Itsu	*go*	*shukkin*	(*ni*	"When does he go to office?"
When	august	office-going	to	
narimasŭ) ?				
becomes ?				

Makoto	*ni*	*shibaraku*		"Really it is quite long since we last met." (*This is a set phrase in constant use.*)
Truth	in,	some-time		
(*o*	*me*	*ni*	*kakarimasen*	
honourable	eyes	on,	(*I*) hang-not	
deshǐta).				
it-has-been.				

Taisō	*ni*	*kirei*	*desŭ*	*to*	"It is said to be extremely pretty."
Greatly		pretty	is	that	
(*hǐto*	*ga*	*iimasŭ*).			
people	(*nom.*)	say.			

This omission of final verbs, though the commonest form of ellipsis, is not the only one. The fondness of the Japanese for long and highly complex sentences (conf. ¶ 442) often lands them in the predicament of not knowing exactly how to finish. The speaker then perforce breaks off either with a gerund (conf. ¶ 410), or the postposition *ga* (conf. ¶ 287, p. 186), or a concessive form, somewhat as if one should end by "and . ." or "but . ," through absence of further definitely expressible ideas. Thus we get such sentences as

Ie ;	*sō*	*bakari*	*de mo*	*gozaimasen*	*keredomo* . . ,
No;	so	only	even	is-not	although,

meaning "That is not the only reason." There is some other reason behind ; but the speaker either does not care to explain it, or does not exactly know how best to set to work to do so.

¶ 430. As in the case of verbs only the last of a set of correlated verbs takes the suffix denoting the tense or mood which is common to them all, so also in the case of nouns it is only the last of a set of nouns that takes the postposition common to all. Thus :

Yokohama[1], *Kobe*[2], *Nagasaki*[3]*nado*[4] *no*[5] *minato*[6]. { "The ports[6] of[5] Yokohama,[1] Kōbe,[2] Nagasaki,[3] etc[4]."

N. B. The word "etc." might be dropped from the English translation, as *nado* is often absolutely meaningless.

O	*cha*	*to*	*kwashi*	}
Honourable	tea	and	cakes	
wo	*motte*	*koi.*		
(*accus.*)	having-carried	come.		

"Bring tea and cakes."

Mo (with any other postposition which may precede it) is, however, suffixed to every noun of a set, thus :—

Ryūkyū	*ni*	*mo,*	*Chosen*	*ni*	*mo.*	}
Luchu	in	also,	Korea	in	also.	

"Both in Luchu and in Korea."

¶ 431. Inversion of the regular order of words is rare. It occurs for the most part only when a word or clause which ought to have been inserted in an earlier portion of the sentence, has been forgotten, and is therefore perforce brought in at the end. From such forgetfulness result phrases like the following, which not infrequently occur in conversation :

Sono	*okamisan,*	*jishin*	*to*	*ieba,*	*massao*
That	married-woman,	earthquake	that	if-one-say,	perfectly-green

ni	*naru,—kowagatte.*
to	becomes,—being-frightened.

It should, properly speaking, run thus :

Sono okamisan, jishin to ieba, kowagatte, massao ni naru.*	}
(More politely *narimasŭ.*)	

"Mrs. (so-and-so) is so frightened of earthquakes, that she turns green at the bare mention of them."

Again :

Naka-naka	*hi*	*nando*	*ni*	*atatcha*	*iraremasen,*—
Positively	fire	etcetera	at	as-for-touching,	(*I*) cannot-be,—

goran	*no*	*tōri,*	*isogi*	*no*	*yō*	*desŭ*	*kara.*
august-glance	's	way,	hurry	's	business	is	because.

* If a lady is meant, then say *okŭsama*, not *okamisan*. Conf. middle of p. 256.

This sentence should, properly speaking, be

Goran no tōri, isogi no yō desŭ kara, naka-naka hi nando ni atatcha irare-masen. — "As you see, the task I am engaged on is too urgent for me to be able to sit quiet, warming my hands at the fire."

In familiar conversation, occasional inversion, such as is here instanced, may perhaps be thought to add liveliness and variety to the expression. But it would hardly be considered appropriate in a set speech. In Japan as elsewhere, however, usage sanctions a few special locutions which seem to run counter to the general rules of the language, for instance, the placing of the adverb *after* its verb in phrases like *Ima kita bakari*, which is more idiomatic than *Ima bakari kita*, "He has just come."

¶ 432. Negatives destroy each other, as in English, thus;

Nai koto wa nai. (Not-is fact as-for, is-not.) — "It is not a fact that there are none," *i.e.* "There *are* some," or "There are *some*."

Kō shinakereba narimasen. (Thus if-do-not. is-not.) — "It won't do not to do thus," *i.e.* "It *must* be done in this way."

N. B. The fondness for such mutually destructive negatives seems to have been borrowed from the Chinese, passing first into the Written Language and thence into the Colloquial.

Occasionally the Japanese employ a negative where we should employ a positive construction, for instance in such phrases as *Ano hĭto no konai mae*, lit. "Before that person's not coming," but signifying simply "Before he comes" (*or* came). The train of thought here seems to be that, before a man comes, he of course cannot have come yet, and similarly in other cases.

¶ 433. Japanese has no negative pronouns, adverbs, or conjunctions, such as the English words "nobody," "nothing," "none," "never," "nowhere," "neither. . . . nor," etc. Their absence is supplied by the negative voice of the verb or adjective, combined with positive pronouns and other positive words. Thus, for the English "I know nothing," a Japanese will say *Na(n)ni*[1] *mo*[2] *shiranai*[3], "(I) know-not[3] anything[1,2]"—more literally (so far as the grammatical expression is concerned), "I ignore everything." For "There are none to be had anywhere," he will say *Doko*[1] *ni*[2] *mo*[3] *gozaimasen*[4], "Everywhere[1,2,3] (*more lit.* even[3] in[2] where[1]) are-non-existent[4]. The following examples will serve to illustrate the manner in which the various kinds of English negative and quasi-negative assertions, and other kindred idioms, are expressed in Japanese :—

Dare mo *shiranai.* (familiar)
Everybody knows-not. (*i.e. ignores.*)
Donata mo go zonji ga nai. (polite)
Everybody august knowledge (*nom.*) is-not.
} "Nobody knows."

Shiranai hĭto mo gozaimasŭ.
Ignore persons also are.
} "There are some persons who know not," *i.e.* "Everybody doesn't know."

Shitteru hĭto mo gozaimasŭ.
Knowing-are persons also (*there*) are.
} "Some people know."

Shitteru hĭto mo areba,
Knowing-are persons also whereas(-there)-are,
shiranai hĭto mo gozaimasŭ.
ignore persons also (*there*) are.
} "Some people know, and some don't."

Shitteru hĭto wa sukunō gozaimasŭ.
Knowing-are persons as-for, few are.
} "There are few who know;" or "Few people know."

Mattaku zonjimasen.
Completely know-not.
} "I don't know at all."

Kuwashĭku wa zonjimasen. } "I don't quite know."
Minutely as-for, know-not.

Mattaku tsumi ga nai. { "He has not committed the smallest crime."
Completely crime (*nom.*) is-not.

Ano hĭto wa, ichi-do mo } "He has never (once) come."
That person as-for, one-time even
kita koto ga gozaimasen.
came act (*nom.*) is-not.

Konai toki mo gozaimasŭ. { "There are times when he doesn't come," *i.e.* "He doesn't always come."
Comes-not time also is.

Kuru toki mo areba, } "Sometimes he comes, and sometimes he doesn't."
Comes time also whereas-there-is,
konai toki mo gozaimasŭ.
comes-not time also is.

Kuru koto wa sŭkunō gozaimasŭ. } "He rarely comes."
Comes act as-for, few are.

Konai koto wa gozaimasen. { "There is no such thing as his not coming," *i.e.* "He *does* come."
Comes-not act as-for, is-not.

Sŭkoshi mo konaku narimashĭta. { "He has quite left off coming."
A-little even coming-not has-become.

Are kara ijirimasen. { "I have never touched it since then."
That from (*I*)meddle-not.

Doko ye mo ikimasen. { "I don't go anywhere," *or* "I go nowhere."
Everywhere go-not.

Sappari wakarimasen. } "I don't understand it at all."
Quite (*I*)understand-not.
Sŭkoshi mo wakarimasen.
A-little even understand-not.

Yoku wakarimasen. { "I don't quite understand it."
Well understand-not.

Yoku wa wakarimasen. { "I don't *quite* understand it."
Well as-for, understand-not.

Mina miemasen.
All appear-not.
} "I can't see any of them."

Mina wa miemasen.
All as-for, appear-not.
} "I can't see them all."

N. B. Observe the radical difference of signification effected by the limiting power of *wa* in such instances as the last.

Tonto kikimasen.
Quite (*I*) hear not.
} "I have heard nothing."

Amari kikimasen.
Too much hear-not.
} "I have not heard much."

Hotondo nai kurai desŭ.
Almost exists-not degree is.
} "There is hardly any;" *or* "There is little if any;" *more lit.* "It is almost to the pitch of there being none."

Ano hĭto to kyōdai desŭ
That person with, brothers are
kara, shiranai to iu wake
because, ignores that say reason
ni wa mairimasen.
to goes-not.
} "It is impossible that he shouldn't know about it, seeing he is the fellow's brother."

¶ 434. The difficulty of using negative constructions correctly will vanish as soon as the learner clearly grasps the fact that in Japanese the negative and the verb are not conceived of as two separate ideas, as is mostly the case in European languages, but are fused into a single idea. Even in European languages, however, there is no lack of parallels to this Japanese idiom. Thus "to disapprove," for "not to approve;" "to disregard," for "not to regard;" "impossible," for "not possible," etc., etc.

N. B. Custom limits the use of the word *sŭkunai* (vulg. *sŭkenai*), "few," to predicative constructions, as instanced in two or three of the examples in the preceding section. Thus we can only render the phrase "Few people know" by *Shitteru hĭto wa sŭkunai* (more politely *sŭkuna gozaimasŭ*), lit. "The knowing people are few," never by *Sŭkunai hĭto*

wa shitteru. The same remark applies to the kindred adjective *ōi*, "many." The sole case in which the words *sŭkunai* and *ōi* can be used attributively is in relative clauses, for instance:

Nan de mo, shina no sŭkunai
Anything-whatever, articles 's scarce
toki wa, ne ga takō gozaimasŭ.
time as-for, price (*nom.*)dear is.
"Every kind of article is expensive when it is scarce."

Kyō wa, kisha ni nori-te ga
To-day as-for, train in, riders(*nom.*)
ōi kara, yohodo konzatsu
many because, plentifully confusion
shimashĭta.
did.
"There was a great bustle at the train to-day, because there were such a lot of travellers."

It may perhaps be thought that as *toki* means "when," and *kara* means "because," the construction is not an attributive one even here. It is so, however, from the Japanese point of view, *toki* being even now apprehended as a noun signifying "time," and *kara* also having almost certainly been a noun in the archaic period of the language.

¶ 435. In Japanese almost all quotation, whether of the words of others or of the speaker's own thoughts, is direct. The manifold shiftings of person, mood, and tense, which are brought about in European languages by the use of indirect quotation, are consequently unknown. Thus a Japanese, when mentioning the plans of an absent friend, does not say "He said he would be back by Sunday;" but he repeats his friend's exact words, and says: "He said that: 'I shall be back by Sunday.'" In Japanese the phrase would run as follows:

"Nichiyō made ni kaeru," to ĭimashĭta.
"Sunday till to (*I*) will-return," that (*he*) said.

N. B The word *to*, "that," cannot be omitted in such contexts. Compare also *to*, ¶ 117, p. 82.

One alteration does, however, commonly occur in quotations,—an alteration affecting the honorifics. For instance, you say to me *O*[1] *ide*[2] *nasai*[3], lit. "Deign[3] honourable[1]

exit[2]," i.e. "Please come." Now, if I am repeating this remark of yours to a third person, my modesty naturally prevents me from applying honorifics to myself, even within quotation marks. I therefore express the idea "He asked me to come" thus:

Watakŭshi ni "Koi!" to iimashĭta, or *Watakŭshi ni kuru yō ni iimashĭta* (conf. next ¶), employing the corresponding non-honorific verb *kuru*, "to come," in lieu of the honorific *oide nasaru*. So persistently inherent in the Japanese habit of speech is the tendency to give honour to others, and to abase self.

¶ 436. The sole kind of indirect quotation ever employed by the Japanese is a locution with the present tense and the words *yō*[1] *ni*[2], lit. "in[2] the manner[1]," thus:

Kitto kuru yō ni to sō itte koi.
Positively come manner in that, so having-said come.
"Go and tell him to be sure to come."
(*Said to an inferior in speaking of another inferior.*)

Kuru yō ni to itta ga,— mukō de dō shĭte mo korarenai to iimasŭ.
Come manner in that(*I*)said though,—opposite at, how doing even, cannot-come that says.
"I told him to come; but he said it was absolutely impossible for him to do so."

N. B. *To* may be omitted after *yō ni*.—Notice the word *mukō* in the last example, and consult p. 48, line 6 for it.

The phraseology of the above examples is not polite. That of the next is extremely so:

Daiji ni nasaru yō ni yoku osshatte kudasaimashĭ.
Carefully deign-to-do manner in, well deigning-to-say condescend.
"Please be so kind as to tell him to take great care of himself."

Somewhat similar in character to the above are such phrases as

Yosasō	*ni omoimasŭ.*	}	"I think it looks as if it
Good-appearance	in (*I*) think.	}	would do."

¶ 437. Notwithstanding the example given at the beginning of the preceding paragraph (*Kitto kuru yō ni to sō itte koi*), the Japanese generally avoid such phrases containing one command within another. Thus, rather than say "Tell O Haru to come here," they will mostly prefer the simpler expression "Call O Haru," viz.

O Haru	*wo*	*yonde koi!*
O-Haru	(*accus.*)	having-called come!

or more politely

O Haru	*wo*	*yonde kudasai!*
O-Haru	(*accus.*)	calling condescend!

Rather than say "Tell Jirō to get the jinrikisha ready for me at twelve o'clock," they will use the causative and say :

Jū-ni-ji	*ni*	*deru*	*kara,*	*Jirō*	*ni*	*kuruma*	*no*	
Twelve-o'clock	at,	go-out	because.	Jirō	to,	jinrikisha	's	
shĭtaku	*wo*	*sashĭte*		*oku*	*ga*	*ii.*		
preparations	(*accus.*)	having-caused-to-do		to-place	(*nom.*)	is-good.		

I.e. as literally as may be, "As I am going out at twelve o'clock, it will be well to cause Jirō to make preparations for the jinrikisha."—Similarly, "Tell him to wait" becomes "Cause him to wait," *Matashĭte kudasai.*

In still more complicated cases, the difficulty is often turned by omitting one whole clause. Thus, where an English servant would say "My master told me to tell you, Sir, that he particularly wishes to see you," a Japanese servant will more briefly say "My master said that he particularly wishes to see you." In Japanese the sentence would run thus :

Shujin ga zehi o ai-mōshĭtai to
Master (*nom.*) "Positively honourably (*I*) wish-to-meet" that
mōshimashĭta.
said.

N. B. Do not misinterpret the word *mōshĭtai* as signifying "wants to say." *O ai-mōshĭtai* is simply a very polite equivalent for *aitai*, the desiderative adjective of *au*, "to meet." See ¶ 402, p. 249.

On the other hand, Japanese constructions with quotations are often pleonastic, some such formula as "he said" being used both before and after the words quoted, instead of once only, as is the case in English :

Doitsu no tetsugakŭsha Schopen-
Germany 's philosopher Schopen-
hauer to iu hĭto no itta kotoba
hauer that say person 's said words
ni, "Shūkyō wa hotaru no
in, "Religion indeed firefly 's
yō na mono. Kurai
fashion being thing(*is*). Dark
tokoro de nakereba, hĭkaru koto ga
place if-is-not, shine act(*nom.*)
dekinai" to mōshimashĭta.
forthcomes-not" that (*he*) said.

The German philosopher Schopenhauer has said : "Religion is like a firefly. It can shine only in dark places" [is what he said].

¶ 438. Interrogation is not denoted, as in European languages, by an inversion of the usual construction. The construction remains the same, but the interrogative particle *ka* is generally added. (See p. 68.)

¶ 439. Passive constructions are very sparingly used, and when used, their grammar is peculiar (see p. 198 *et seq* ; also pp. 57—58, 204, and 216). The passive is almost always replaced by the subjectless active construction explained in pp. 266—267, or else by an intransitive construction, as explained in pp. 204—5 and pp. 190—1. Thus, to give

one or two additional examples, a Japanese will not say "As has already been explained." He will say "As (I) have already explained,"

Sude ni toki-akashimashĭta tōri.
Already (*I*) have-explained way.

He will not say "It has been notified by the Department," but "A notification has issued from the Department,"

Yakŭsho kara tasshi ga demashĭta.
Office from, notification (*nom.*) has-come-out.

¶ 440. Inanimate objects are rarely personified. Not only does Japanese idiom eschew all such fanciful anthropomorphic expressions as "the hand of Time," "old Father Christmas," "the spoilt child of Fortune," "Nature's abhorrence of a vacuum," etc., etc.; but it goes so far as almost to prohibit the use of the name of any inanimate thing as the subject of a transitive verb. For instance, a Japanese will not say "The rain delayed me," thus appearing to attribute action to those inanimate things, the drops of rain; but he will turn the phrase intransitively, thus:

Ame no tame ni ōi ni osoku narimashĭta.
Rain 's sake in, greatly late (*I*) have-become.

I.e. "I am very late on account of the rain."

Similarly it will not come into his head to employ such a phrase as "His diligence surprises me." He will say:

Ano hĭto no benkyō ni wa kanshin shimasŭ.
That person 's diligence at, admiring-astonishment (*I*) do.

I.e. "I feel astonishment at his diligence."

The chief exceptions to the above general rule are offered by certain proverbial expressions, wherein brevity perhaps has been the mother of picturesqueness.* For instance,

* We are indebted to the scholarship of Mr. Walter Dening for this limitation of the too sweeping statement made in former editions.

Muri ga tōreba, dōri hikkomu. } "When folly passes by, reason draws back."

¶ 441. For the reason stated in the preceding paragraph, Japanese, like the Far-Eastern languages generally, does not naturally lend itself to the imaginative and mythopœic faculty. When a European speaks, for instance, of "the strife between Religion and Science," he very likely spells these names with a capital R and a capital S, and unconsciously slides into regarding them as being, in some sort, actual things, even individualities capable of aspirations, aims, and conquests, of teaching and sustaining their devotees, of revenging themselves on those who slight them, etc., etc. Such mythology (for mythology it is, albeit those who have been reared under the exclusive influence of European modes of expression may not recognise it as such) is alien to the matter-of-fact Far-Eastern mind. During the last few decades, the study of English, and the translation into Japanese of great numbers of English and other European books, have indeed resulted in the occasional adoption by public speakers of such expressions as *Rekishi ga watakushi-domo ni.....wo oshieru*, a literal rendering of our phrase "History teaches us that....." But such "Europeanisms" are unidiomatic. The same is the case with such picturesque phrases as "the Open Door," "the Yellow Peril," etc., etc., for which nowadays literal Japanese, or rather Chinese, translations are at once coined by the newspapers, but which do not grow spontaneously in this soil.

¶ 442. Languages differ greatly in the degree of integration of their sentences. For instance, Chinese and Pidjin-English simply put assertions side by side, like stones without cement, as "*He bad man. My no like he.*" Our more

synthetic English would generally subordinate one assertion to the other, coupling them thus: "*I don't like him, BECAUSE he is a bad man.*" Now one of the most essential characteristics of the Japanese language is the extreme degree to which it pushes the synthetic tendency in the structure of sentences. Japanese always tries to incorporate the whole of a statement, however complex it may be and however numerous its parts, within the limits of a single sentence, whose members are all mutually interdependent. In fact the normal Japanese sentence is a paragraph, or (so to say) an organism, as much more complicated than the typical English sentence just quoted, as the English sentence is more complicated than the Chinese or the Pidjin-English. As an illustration, let us take the following anecdote, the first paragraph of which forms but one sentence in Japanese, though it may be conveniently broken up into four or five in English :—

¶ 443. HEMPŌ-GAESHI.[1] TIT FOR TAT.

Aru[2] *hito ga naga-ya*[3]
A-certain person (*nom.*) block-of-houses
no mae wo tōrimasu toki, ishi
of front (*accus.*) passes time, stone
ni tsumazukimashitareba[4], *naga-ya*
on when-he-had-stumbled, block-of-houses
no uchi no hito ga baka ni
of inside of person(*nom.*) fool to
shite[5], "*Aitata*[6]*!*" *to koe*
making, "Ah!-how-painful!" that voice

"A certain man, passing one day in front of a block of houses, tripped against a stone. Thereupon, some one inside the block of houses made fun of

1. *Hempō* is a Chinese expression meaning "requital;" *gaeshi* is the *nigoried* form of *kaeshi*, the indefinite form of *kaesu*, "to return" (trans.).—2. *Aru*, "to be," sometimes has the sense of "a certain."—3. *Naga-ya*, lit. "long house," is a building divided up into rows or sets of rooms, which are let out to poor families or as shops.—4. *Tsumazuki-mashitara* would be the more strictly Colloquial form of this word; but see p. 184.—5. *Hito wo baka ni suru* means "to make a fool of a person;" but here of course *hito ga* is the subject of the verb, and the object is left unexpressed.—6. *Aitata!* is the same as *aita!* at the top

wo kakemashĭta kara, tsumazuita (*accus.*) placed because, (*the*)stumbled	him, and cried out: "Oh how I have hurt myself!" So he who had tripped constrained himself to be quiet (although he felt disgusted), and said: "Oh! pray excuse me, I thought that what I had kicked was a stone. But was it the tip of your nose?"
hĭto wa, ima-imashii to person as-for, disagreeable that	
omoimashĭta ga, waza to (*he*) thought though, purposely	
otonashĭku, *"Iya! go men* calmly "Nay! august excuse	
nasaimashĭ! Komashĭta no wa, deign! Kicked thing as-for,	
ishi ka to omoimashitara, anata stone? that whereas-(*I*)thought, you	
no hana no saki deshĭta ka?" of nose of tip was?	
to iimashĭta. that (*he*)said.	

Naga-ya no hĭto no kokoro-mochi Block-of-houses of person 's feelings	"I wonder how the man inside the block of houses felt on receiving this snub."
wa, donna deshĭtarō? as-for, what-like probably-were?	

¶ 444. The integration of sentences, as illustrated in the foregoing example, is secured by the application of the rule of syntax which was set forth in ¶ 422, p. 261, and illustrated in pp. 264—6, and which is here exemplified in the word *shĭta*; furthermore by the incorporation of quotations, and by the use of such particles as *kara*; ("because") and *ga* ("whereas") and of the conditional and concessive moods of verbs and adjectives. In translating a Japanese sentence into idiomatic English it is generally necessary to break it at each of these *hinges*, as they may perhaps be termed.

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of p. 237.—7. *Otonashĭku*, more lit. "like a grown-up person." It qualifies the verb *iimashĭta* at the end of the sentence.—8. *Ishi ka*, "perhaps a stone." Taken more literally still, the words *ishi ka* are a direct quotation of the speaker's thoughts: "Is it a stone?" i.e. "May it not perhaps be a stone?"

PRACTICAL PART.

¶ 445. SHORT PHRASES

IN

CONSTANT USE.

1. *Amari mita koto ga* (Too-much have-seen fact (*nom.*) *gozaimasen.* is-not.	I have hardly ever seen any.
2. *Anata mazu dō iu* (You, well, what-sort-of *go iken de gozaimasŭ ?* august opinion is?	Well, what is your opinion on the subject?
3. *Arigatō gozaimasŭ.—Dō-* (Thankful (*I*) am.— How *itashimashĭte ?* having-done?	Thank you. — Oh! pray don't mention it.
4. *Ate ni narimasen.* Reliance to becomes-not.	He is not to be depended upon.
5. *Ato kara go aisatsu* Afterwards august answer *wo mōshimashō.* (*accus.*) will-say.	I will send my answer afterwards.
6. *Chito o kake* A-little honourably to-place *nasaimashĭ.* deign.	Pray sit down a moment.

1. *Amari*, conf. ¶ 219, p. 148.—3. I.e. "You are grateful to me for having done what?" It is still more polite to substitute *Dō tsukamatsurimashĭte* for *Dō itashimashĭte*.—4. Observe the avoidance of the passive, and conf. p. 205. — 7. After *chito* supply *koshi wo*, "the loins."

7.	*Chitto mo kamaimasen.* A-little even matters-not.	It doesn't matter a bit.
8.	*Chitto haiken.* A-little adoring-look (*let me do*).	Please just let me look.
9.	*Da ga....*(famil.) *Desu ga....*(polite) (*It*) is, but	Yes, but....
10.	*Dō shimashō* ↗ How shall-probably-do?	What shall we do?
11.	*Dō shĭta hō ga yokarō* ↗ How did side (*nom.*) will-probably-be-good?	What do you think we had best do?
12.	*Dochira ye irasshaimasŭ* ↗ Where to, deign-to-go?	Where are you going?
13.	*Dōka nasaimashĭta ka* ↗ Somehow have-deigned ?	Have you hurt yourself? *or* Is anything the matter with you?
14.	*Go busata itashimashĭta.* August remissness have-done.	I have been very rude in not coming to see you for so long.
15.	*Go kurō sama.* August trouble Mr.	Thanks for your trouble. (*Said chiefly to inferiors.*)
16.	*Go men nasai.* August excuse deign.	Please excuse me, *or* I beg your pardon.

8. Conf. p. 268.—9. Properly speaking, this phrase should come in the middle of a sentence; but in familiar conversation it often begins one. For *ga* = "but," see p. 67. The *u* of *desŭ* is pronounced before *ga*, for which reason we print it in this context without the mark of short quantity.—10 and 11. The Japanese habitually use "how?" for "what?" in such phrases as these. For *hō* see p. 144.—12. For *irasshaimasŭ*, substitute *ikimasŭ* in speaking to an inferior.—13. For *nasaimashĭta* substitute *shimashĭta*, or still less politely *shĭta*, in speaking to an inferior.—14 and 15. See p. 247.—18. *Yukkuri* is a sort of noun, which the addition of *to* turns into an adverbial phrase; conf. ¶ 377, p. 236.

17. *Go mottomo de gozai-* Augustly right is *masu ga....* but....	What you say is very true; still....
18. *Go yukkuri to itte* Augustly leisurely going *irasshai.* deign-to-be.	Go slowly. (*A polite phrase frequently addressed to one starting off on a walk.*)
19. *Go zonji de mo* August knowledge even *gozaimashō ga....* probably-is although....	You probably know that....
20. *Go zonji no tōri.* August knowledge 's way.	As you know.
21. *Hakkiri to wakarimasen.* Clearly understand-not.	I don't clearly understand.
22. *Hanashite mimashō.* Speaking (*I*) will-see.	I will speak to him about it.
23. *Hara ga itai.* (familiar) Belly (*nom.*) (*is*) painful.	I've got a stomach-ache.
24. *Hayaku! hayaku!* Quickly! Quickly!	Hurry up! hurry up!
25. *Hitotsu ikura?* One how-much?	How much for one?
26. *Hoka de mo nai* Other-thing even isn't *ga....* although....	What I want to say is simply this:—....

19 and 20. *Zonji* is the indefinite form, used substantively, of *zonjiru*, "to know." *Ga* has here but little meaning. Similarly in No. 26. For *tōri*, see p. 243.—21. For *to* see p. 82.—22. For *miru* auxiliary, see p. 193—23. The predicative adjective includes the meaning of the verb "to be." But if it is desired to make the phrase polite, *itai* must be changed to *itō gozaimasŭ* conf. p. 140, ¶ 204.—24. Supply the imperative *koi!* "come!" or *hashire!* "run!"—25. More grammatically *Hitotsu wa ikura de gozaimasŭ?* The numeral *hitotsu* will vary according to the article alluded to:—if a fan, substitute *ip-pon*; if a ticket, substitute *ichi-mai*, etc.; see ¶ 157 *et seq.*, especially pp. 108—110.

27. *Ichi-nichi rusu desŭ.*
One-day absent is.
He is (*or* will be) away all day.

28. *Ikenai koto shimashĭta.*
Can't-go thing have-done.
I've gone and done a stupid thing.

29. *Ikura mo gozaimasen.*
How-much even is-not.
There is scarcely any more.

30. *Itsu no koto deshĭta ?*
When 's fact was ?
When did it happen ?

31. *Iya desŭ, yo !*
Disagreeable (*it*) is, oh !
No, I won't ; *or* Get along with you ! *or* None of your impudence !

32. *Kagen ga warŭ gozaimasŭ.*
Bodily-state (*nom.*) bad is.
I feel poorly.

33. *Kare kore tarimashō.*
That, this, will-probably-suffice.
I think it will be about enough.

34. *Kaze wo hĭkimashĭta.*
Wind (*accus.*) (*I*) have-drawn.
I have caught cold.

35. *Kazoete mireba....*
Counting when (*I*) see.
On counting them over, I found that....

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27. *Ichi-nichi* means indifferently "one day ;" or "all day ;" see N. B. to ¶ 152, p. 103.—28. *Ikenai* is lit. "cannot go" = "no go," "won't do ;" conf. ¶ 317.—29. This idiom may be explained thus : "There is not even enough to make it worth asking how much there is."—30. For the construction *itsu no*, conf. ¶ 363.—31. A phrase used chiefly by women of the lower class.—32. *Kagen* is originally one of the "syntheses of contradictories" noticed on p. 34, *ka* meaning "increase" (of bodily well being), and *gen* "decrease."—33. *Kare kore* is an idiom expressive of approximation, like our "more or less," "pretty well,"—34. The English word "a cold" cannot be translated more literally into Japanese.—35. *Miru*, "to see," here has rather its proper signification, than the auxiliary use explained on p. 193. Moreover the conditional here has the sense of "when... ;" see p. 184.

36. *Kiite kuru ga* (*nom.*) Having-heard to-come *ii.* (familiar) (*is*) good.	You had better go and ask.
37. *Kikashĭte kudasai.* Causing-to-hear condescend.	Please tell me.
38. *Kimi ga warui.* (familiar) Feelings (*nom.*) (*are*) bad.	It quite makes me shudder.
39. *Kochira ye o tōri* Here to honourably to-pass *nasai.* deign.	Please come in here. (*The formula used to invite a guest in.*)
40. *Kokoro-mochi ga warui.* Bodily-feelings (*nom.*) (*are*) bad.	I feel unwell.
41. *Komatta koto desŭ.* Was-bothered fact is.	It is a nuisance.
42. *Komban wa!* This-night as-for!	Good evening!
43. *Kondate wo misete* Bill-of-fare (*accus.*) showing *kudasai.* condescend.	Please show me the bill of fare.
44. *Konnichi wa!* This-day as-for!	Good day! *or* How do you do?

36. *Tou*, which is the proper word for "to ask," is almost always thus replaced in the mouths of Tōkyō speakers by *kiku*, properly "to hear." For *kuru* as an auxiliary, see p. 193.—37. *Kikashĭte* should, strictly speaking, be *kikasete*, but see N. B. to p. 214.—38. Observe how Japanese prefers the intransitive to the transitive construction, of which "it" is the subject in English, and conf. p. 279 for this marked feature of the language. *Kimi ga warui* may also signify "you are wrong," if instead of *kimi*, "feelings," *kimi*, "you," is intended.—41. The use of the past, where the present would seem to us more natural, is idiomatic here.—42. Some polite phrase must be mentally supplied; but it is never expressed, unless it be some such hackneyed remark about the weather as (*Komban wa*) *o suzushiĭ gozaimasĭ*, "What a pleasantly cool evening it is!" etc.—44. Same remark as that concerning No. 42.

45. *Kore de takusan.*
This by plenty (*is*).
This is quite enough.

46. *Kore de yoroshii ja nai ka ?*
This by, good isn't ?
Won't this do ?

47. *Kore wa, nan de dekite orimasŭ ?*
This as-for, what by eventuating is ?
What is this made of ?

48. *Kore wa nani ni tsŭkaimasŭ ka ?*
This as-for, what to (*do people*) use (*it*) ?
What is this used for ?

49. *Kore wa o jama wo itashimashĭta.*
This as-for, honourable impediment (*accus.*) have-done.
Oh ! excuse me for having inconvenienced you. (*Used as a polite phrase on concluding a visit.*)

50. *Kore wa, shĭkkei !*
This as-for, rudeness.
Oh ! pray excuse me for being so rude.

51. *Kore wa, yoku o deki ni narimashĭta.*
This as-for, well honourable eventuation to has-become.
You have done this beautifully.

52. *Mada yohodo aida ga arimasŭ.*
Still plenty interval (*nom.*) is.
There is still plenty of time.

53. *Mae ni mo itta tōri.*
Before in also said way.
As I have already stated.

54. *Maido go yakkai (sama) desŭ.*
Each-time august assistance (Mr.) is.
I am much obliged to you for your constant kindness.

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45. Supply *de gozaimasŭ* at the end.—46. For *ja* see p. 64.—47. For the intransitive *dekiru*, corresponding to our passive "is made," see ¶ 310, p. 202.—50. Supply *itashimashĭta* at the end.—54. Conf. p. 247.

55. *Makoto* *ni* *mōshi-wake* *ga* *gozaimasen.*
Truth in, excuse (*nom.*) (*there*) is-not.

Really I know not what excuse to offer.

56. *Makoto* *ni* *shibaraku.*
Truly some-time (*is*)

It is quite a long time since we last met.

57. *Mappira* *go* *men* *nasai.*
Quite-flatly august pardon deign.

I humbly beg your pardon; *or* Please be so good as to excuse me.

58. *Maru de betsu nan desŭ.*
Completely different indeed is.

It is a totally different one.

59. *Mata* *irasshai.*
Again deign-to-come.

Please come again.

60. *Mata* *o* *hayaku* *o* *kaeri* *nasaimashĭ.*
Again honourably quickly, honourably to-return deign.

Please come back soon again.

61. *Mazu* *sore-kkiri* *de* *gozaimasŭ.*
Well, that only is.

Well, that is about all.

62. *Memboku* *ga* *nai.*
Countenance (*nom.*) isn't.
(More politely *gozaimasen.*)

I feel ashamed.

63. *Michi* *wo* *oshiete* *kudasai.*
Road (*accus.*) teaching condescend.

Please tell me the road.

64. *Mina* *san* *ni* *dōka* *yoroshiku.*
All Messrs. to please well (*say*).

Please remember me kindly to all your people.

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56. See top of p. 269.—58. For the difficult particle *nan* contained in this example and tentatively rendered by "indeed," see the footnote to pp. 135—6.—61. For *kkiri*, see p. 230—62. Compare our phrase "to be put out of countenance."—64. At the end supply *itte kudasai*, "please say."

65. *Minai* *furi* *wo* *shĭte.*
Seeing-not manner (*accus.*) doing.
Pretending not to see.

66. *Mō* *mina* *ni* *nari-mashĭta.*
Already all to has-become.
It is all done; *or* There are none left.

67. *Mō* *ikanakereba* *narimasen.*
Already if-do-not-go, is-not.
I *must* be off now.

68. *Mō* *nan-ji* *ni* *narimasŭ* *ka* ?
Already what-hour to becomes ?
What o'clock is it?

69. *Mō* *shimai.*
Already end (*is*).
I have finished; *or* They are all done.

70. *Mō* *takŭsan.*
Already plently (*is*).
That is plenty; *or* I don't want any more.

71. *Mō* *yaku* *ni* *tachimasen.*
Any-more, usefulness to stands-not.
It is no longer of any use.

72. *Mō* *yoroshii.* (familiar)
Already (*is*) good.
Mō yoroshĭu gozaimasŭ. (polite)
That will do; *or* I don't want any more.

73. *Mōshi-kanete* *orimasŭ.*
To-say-unable am.
I can hardly bring myself to say the words.
(*Said in asking for something.*)

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66. We may explain this phrase thus: "It has come to this, that all are gone."—67. This phrase is used only when the necessity is genuine and strong; conf. N. B. at top of p. 175.—68. More literally, "What o'clock is it already becoming?"—69 and 70. Supply *desŭ*.—72. A highly elliptical phrase, somewhat as if one were to say "It is all right without it."—73. For *kaneru* see ¶ 311, p. 203.

74. *Motto o make*
More, honourably to-cheapen
nasai.
deign.

Please go down a little more in your price.

75. *Nai koto wa nai*
Isn't fact as-for isn't
(*desŭ*).
(*is.*)

There is *some*; *or* There *is* some.

76. *Naka-naka shōchi shimasen.*
Positively consent does-not.

He won't hear of it.

77. *Nan de mo yoroshii.*
What by even, (*is*) good.
(More politely *yoroshiū gozaimasŭ.*)

Anything will do.

78. *Nan desŭ* (*ka*) ?
What is (*it*) ?

What is it? *or* What is the matter? *or* What did you say?

79. *Nan to osshaimasŭ* ?
What that deign-to-say ?

What do you say?

80. *Nanzo omoshiroi*
Something-or-other amusing
hanashi ga gozaimasen ka ?
talk (*nom.*) is-not ?

Can't you tell us something amusing?

81. *Nodo ga kawakimashĭta.*
Throat (*nom.*) has-dried.

I feel thirsty.

82. *O hayō* (*gozaimasŭ*).
Honourably early is.

Good morning!

83. *O itoma mōshimashō.*
Honourable leave will-probably-say.

I think I must be going.

84. *O kage sama de....*
Honourable shade Mr. by.

Thanks to your kind influence.

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74. *Makeru* is literally "to lose" (a battle or a game), hence "to come down in price."—75. For the syntax of double negatives, see p. 271.—77. *Nan de mo*, though representing the English word "anything," is not the subject of the sentence. The sentence is subjectless, and *nan de mo* is an indirect object corresponding to the Latin ablative denoting causation or instrumentality.—82. It is of course absurd to use this phrase, as foreigners sometimes do, in the afternoon.

85. *O kage sama, sukkari naorimashĭte gozaimasŭ.*
Honourable shade Mr., quite recovered am.

I am quite well again, thanks to you.
(*More lit.* "*Thanks to your influence.*")

86. *O kangae no ue, ina ya no go hentō wo ukagai-masŭ.*
Honourable reflection 's top, nay ? 's august reply (*accus.*) (*I*) will-enquire.

Kindly think the matter over, and let me have an answer one way or the other.

87. *O kinodoku de gozaimasŭ.*
Honourable poison-of-spirit is

I am sorry for it on your account.

88. *O machi-dō sama.*
Honourably long-waiting Mr.

Excuse me for keeping you waiting so long.

89. *O matase-mōshi-mashĭte, makoto ni ai-sumi-masen.*
Honourably having-caused-to-wait, truth in, mutually-is-not-proper.

Really I know not what excuse to offer for having kept you waiting so long.

90. *O naka ga sŭki-mashĭta.* (familiar)
Honourable inside (*nom.*) has-become-empty.

I feel hungry.

91. *O tomo itashi-mashō.*
Honourable companion will-probably-do.

I should like to go with you.

92. *O tōshi mōse.*
Honourably let-through say.

Show the guest in.

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85. After *sama* one may insert the word *de*, "by," which strict logic and grammar would require. *Naorimashĭte gozaimasŭ* is more polite than simple *naorimashĭta* would be.—86. "Reflection's top" is, after all, not so very different from our phrase "on reflection." Instead of saying "an answer yes or no," the Japanese phrase mentions the negative only.—89. Still more polite than the preceding number. For *mōsu* as a humble auxiliary, see p. 249.—90. For *o naka*, see p. 248.

93. *O tsuide no setsu.* (Honourable occasion's opportunity.) — Whenever it happens to suit your convenience.

94. *O yasumi nasai* (Honourably to-rest deign *(-mashĭ)*). — Good night!

95. *Okashĭkute tamaranai.* (Being-funny, (*I*) endure-not.) — It is really *too* funny.

96. *Ōki ni o sewa sama ni narimashĭta.* (Greatly honourable help Mr. to (*I*) have-become.) — I am much indebted to you for your kind assistance.

97. *Ōki ni osoku narimashĭta.* (Greatly late have-become.) — Excuse me for being so late.

98. *Ō-sawagi deshĭta.* (Great-uproar (*it*) was.) — All was bustle and confusion.

99. *Oshii koto desŭ, ne!* (Regrettable thing is, eh?) — Oh! what a pity!

100. *Osoroshii dōmo michi ga warui.* (familiar) (Frightful really road (*nom.*) (*is*) bad.) — How frightfully bad the road is!

101. *Osoroshii takai mon' da.* (Frightful dear thing is. (familiar)) — It is frightfully dear.

102. *Ō-warai shimashĭta.* (Great-laughter (*we*) did.) — We had a good laugh over it.

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92. The use of *mōse* here shows that a person who is your inferior is to do something for one politely considered your superior.—93. I.e. "Don't take trouble about it; but, should the occasion offer... etc."—94. It is optional to omit the termination *mashĭ* in all such cases.—95. Conf. ¶ 218.—96. As if one should say, "I have come in for a great deal of your help." *Oki ni* means "greatly;" *ōkiku* means "big(ly)."—100. In strict grammar we should have *osoroshĭku*, not *osoroshii*; but see first N. B. on p. 124. As shown by this example and the last, the Japanese turn in quite a different manner our exclamatory phrases beginning with "what" and "how."—101. *Mon'* is familiar for *mono*.

103. *Sakuban wa, yoppite*
Last-night as-for, all-night
nerarемasen deshĭta.
cannot-sleep (*it*) was.

I couldn't sleep all last night.

104. *Sayō de gozaimasŭ.* (polite)
Sō desŭ or *Sō da.* (familiar.)

That is so; *or* Yes.

105. *Senjitsu wa, arigatō*
Former-day as-for, thankful
gozaimashĭta.
was.

Many thanks for your kind entertainment the other day.
(*Always said on first again meeting the giver of a recent party.*)

106. *Shĭkata ga nai.* (*nom.*) isn't.
Shiyō ga nai (*nom.*) isn't.
(More politely *gozaimasen.*)

There is nothing to be done; *or* It can't be helped.

107. *Shĭtsurei itashimashĭta.*
Rudeness have-done.

Excuse my rudeness.

108. *Sō desŭ ka?*
So is ?

Is that so? *or* Oh! indeed!

109. *Sō ka mo shiremasen.*
So ? even is-unknowable.

Possibly it may be so.

110. *Sō ka to omoeba,*
So ? that if-one-thinks,
kaette....
contrariwise....

One is tempted to think so, and yet on the other hand....

111. *Sō shĭcha ikenai.*
So as-for-doing, cannot-go.
(More politely *ikemasen.*)

You mustn't do that.

112. *Sō ja gozaimasen.* (polite)
So is-not.

That is not so; *or* Oh! no.

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103. *Deshĭta* might be omitted without mutilating either the sense or the grammar; but the Japanese like thus to round off the sentence with an auxiliary verb, if possible; conf. p. 197.—104. Conf. pp. 234-5.—109. More literally "One cannot know whether it is so." In vulgar parlance the phrase often runs thus: *Sō ka shira* (for *shiran*).—110. See bottom of p. 265 for a similar construction.—111. More lit. "It won't do, if you do that."—112. Or *Sō de gozaimasen.*

113. *Sonna mon' desŭ.* — That is just about it.
Such thing is.

114. *Sonnara, o yo-shi nasai.* — Well then, don't do it.
If-that-is-so, honourably to-desist deign.

115. *Sono go, hĭsashĭku o me ni kakarimasen.* — It is some time since we last met. I am delighted to see you looking so well.
That after, lengthily honourable eyes in (*I*) hang-not.
Itsu mo go sōken de.... Always augustly robust being....

116. *Sono hō wa ō gozaimasŭ.* — There are more of that kind than of the others.
That side as-for, numerous are.

117. *Sore wa sō de gozaimasŭ.* — That is so; *or* Yes, no doubt.
That as-for, so is.

118. *Sore wa sō desŭ ga....* — Yes, but....
That as-for, so is whereas....

119. *Sude ni mōshi-agemashĭta tōri.* — As I have already had the honour to inform you.
Already tell-lifted-up way.

120. *Sŭkoshi mate.* (familiar). — Wait a minute.
A-little wait.

121. *Sŭkoshi o machi nasai.* (polite) — Please be so kind as to wait a minute.
A-little honourable to-wait deign.

122. *Taigai wakarimashĭta.* — I understand most of it.
Mostly have-understood.

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115. Supply at the end some such phrase as *o medetō gozaimasŭ*, "it is a subject for congratulation."—116. See p. 144.—122. The past tense here idiomatically replaces the present; conf. ¶ 274, p. 176.

123. *Taisō nigiyaka de go-*
Very lively
zaimashĭta.
was.
It was very lively.

124. *Te wo aratte*
Hands (*accus.*) having-washed,
kimashō.
will-probably-come.
I think I'll go and wash my hands.

125. *To mo kaku mo, go-*
That even, thus even, august-
ran nasai.
glance deign.
At any rate please just look at it.

126. *Totemo ikemasen.*
Anyhow cannot-go.
It won't do at all.

127. *Wake no wakaranai*
Reason of understand-not
koto.
thing.
Something I can't at all make out.

128. *Wasure-mono wa nai*
Forget-thing as-for, isn't
ka ?
? (familiar)
Are you sure you have forgotten nothing?

129. *Watakŭshi ni kwankei*
Me to, connection
ga nai. (familiar)
(*nom.*) isn't.
It has nothing to do with me.

130. *Yō gozaimasŭ to mo!*
Good is that even!
Of course it will do quite well.

131. *Yohodo ii kiryō desŭ.*
Very good countenance is.
She is very pretty indeed.

132. *Yoi ambai ni....*
Good condition in....
It is fortunate that....

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125. *To mo kaku mo* is an idiom meaning "at any rate," "in any case."—127. A good example of the ambiguous relative phrases discussed in ¶ 82, p. 58. It is not the thing that does not understand, but I who cannot understand the thing.—130. *To mo* final = "of course;" conf. p. 85.

133. *Yoi keshiki desŭ, ne!*
Good view is,— eh?

What a beautiful view!

134. *Yoi mono wo o*
Good thing (*accus.*) honourably
motome nasaimashita.
to-seek-out have-deigned.

What a beautiful thing that is which you have bought!

135. *Yoi tenki de gozaimasŭ.*
Good-weather is.

It is fine weather.
(*A phrase used on accosting any one in fine weather.*)

136. *Yoku kega shimasen*
Well wound does-not
deshita.
(*it*) was.

It is lucky he didn't hurt himself.

137. *Yoppodo, dōmo! omoshiroi*
Very indeed amusing
hanashi de gozaimasŭ.
story (*it*) is.

It is really a most amusing story.

138. *Yoroshiū gozaimasŭ ka?*
Good is ?
Yo gozaimasŭ.
Good is.

Is it all right?—Yes.

139. *Yosasō ni omoi-*
Likely-to-be-good to (*I*)
masŭ.
think.

I should think it would do.

140. *Yoshita hō ga yo-*
Desisted side (*nom.*) will-
karō.
probably-be-good.

I think it will be best to give up the idea.

141. *Zōsa ga nai.* (famil.)
Difficulty (*nom.*) isn't.

There is no difficulty about it.

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136. This sentence illustrates a large number of cases containing the idea "it is fortunate that..." The final *deshita* may be omitted at will.—139. Japanese idiom requires *ni* in such phrases, when the adjective of probability (*...sō na*) is turned into an adverb by the fact of a verb following.—140. Past tense used idiomatically for the present; conf. p. 176.—141. More politely, *Zōsa gozaimasen.*

¶ 446. ADDITIONAL USEFUL PHRASES.

1. *Ano hĭto no iu koto wa, mina uso desŭ.*	Every word that fellow says is a lie.
2. *Ano hito no na wa, nan to ūmasŭ ?*	What is his name? (*more lit.* What do people say that his name is ?)
3. *Ashita wa yō ga gozaimasŭ kara, keiko wo yasumimashō.*	I shall be too busy to study to-morrow.
4. *Chitto wa hanashi no tane ni narimashō.*	It will be something to talk about.
5. *Daibu kata-kage ni natte kimashĭta kara, soro-soro de-kakemasho.*	There is a good deal of shade in many places ; so I shall begin to think of going out.
6. *Daibu niwa no sakura ga saki-kakemashĭta kara, tsugi no nichiyō atari ni wa, Mukōjima ga chōdo yoroshīū gozaimashō.*	A good many cherry-blossoms have begun to come out in the garden ; so I suppose Mukōjima will just be at its best about next Sunday.

1. For a good example of a similar construction with *no*, see p. 76, end of ¶ 110.—2. For *to iu*, see p. 58 and p. 82.—4. Lit. "talk's seed."—5. The auxiliary *kimashĭta* makes the phrase paint or photograph, as it were, the gradual oncoming of the shade. Simple *natta* would be a very flat substitute for compound *natte kimashĭta* ; conf. p. 197.—6. For *kakeru* see p. 219. Mukōjima is a part of Tōkyō celebrated for its avenue of cherry-trees. Observe the manner in which the two clauses are connected by *kara*,—lit. "because the cherry-trees have partially blossomed, etc."

7. *Dō ka kō ka, tsugō ga dekimasŭ.*	We shall be able to manage it somehow or other.
8. *Dōka Yokohama made no ittō ōfuku-gippu wo ichi-mai kudasai.*	Please give me a first-class return ticket to Yokohama.
9. *Dōmo! ka ni sasarete, nete mo ne-tsŭkarenai.*	I have lain down, but I can't get to sleep,—I am so terribly bothered by the mosquitoes.
10. *Furisō desŭ kara, yoshimashō.*	It looks like rain; so I think I will give up (the idea of the excursion, etc.).
11. *Hidoi furi ni natte kimashĭta. Shĭkashi, yūdachi desŭ kara, jiki agarimashō.*	It has come on to rain hard. Still, as it is only a shower, I suppose it will soon stop.
12. *Hitori de bon-yari shĭte orimashĭta kara, nemuku narimashĭta.*	I was so dull all by myself, that I got quite sleepy.
13. *Ii no ga nakereba, maru de yoshimashō.*	If there are no good ones, I won't take any of any kind.
14. *Ii-tsŭketa tōri ni shinai na wa, dō shĭta mon' da?*	Why didn't you do as I ordered you?

7. *Dō ka kō ka* is an idiom meaning "somehow or other," "by hook or by crook." If for *dekimasŭ* were substituted *dekimashō*, the phrase would signify "I *think* we shall be able." etc.—8. *Kippu*, "a ticket," takes the auxiliary numeral *mai*, because a ticket is a flat thing; see p. 109.—11. The contrary of (rain) "falling" being "rising," *agaru* means "to cease raining."—13. For *no ga*, conf. ¶ 112 and ¶ 137.—14. *Dō shĭta mon' da?* here translated "why?" would be more literally rendered by "what sort of conduct is (this)?"

15. *Iki-nari sonna koto wo iu to, dō shĭte mo wakarimasen.*	That couldn't possibly be understood without some previous reference to the subject.
16. *Ikura kake-atte mo, shōchi shimasen.*	All my talking hasn't succeeded in getting him to consent.
17. *Ima-doki sono yō na koto wa sŭkunai. Yoshi! atta to shĭta tokoro ga, tōji no ron ni wa aimasen.*	Very little of that sort of thing goes on nowadays; and even supposing there to be instances of its occurrence, it doesn't suit the spirit of the age.
18. *Jikō-gara de, asa-ban wa suzushĭku narimashĭta.*	We are getting on in the season, and so the mornings and evenings have become cool.
19. *Kana wa sŭkoshi wakarimasu ga,—ji wa yomemasen.*	I understand the *Kana* a little, but I can't read the Chinese characters.

15. *Iki-nari*, "abruptly," "disconnectedly."—17. *Sŭkunai*, is always predicative, as here; see pp. 274-5. But it is generally convenient to reverse, as has been done, the order of the ideas, when translating a clause containing *sŭkunai* into English. *Yoshi*, the conclusive form (see pp. 121-2) of the adjective *yoi*, "good," is here used as an exclamation, but forms from the grammatical point of view a sentence by itself. *To shĭta tokoro ga* is an idiom meaning "granting that....."—18. *Gara*, suffixed to a noun, indicates "kind," "nature," here "cause," very much like the postposition *kara*, "because," of which it is probably but a *nigori*ed form.—19. *Kana*, see p. 9. Notice the force of the two *was*, acting like Greek μέν and δέ: "*As for* the Kana, I understand it a little; *but as for* the Chinese ideographs, I can't read them at all." A European's instinct would probably lead him to use the accusative particle *wo* in this place,

20. *Kake-ne wo iwanai de, hontō no nedan wo itte kudasai.*	Don't ask fancy prices. Tell me the true price, please.
21. *Keiko wo suru ni, dō iu ambai ni hajimetara yokarō ?*	What is the best way to begin studying ?
22. *Ketchaku no tokoro wa, ikura made makarimasŭ ka ?*	What is the very lowest price you will go down to ?
23. *Kiga ye iku michi wa, dochira de gozaimasŭ ?*	Which is the road to Kiga ?
24. *Kitto kuru yō ni sō itte koi.*	Go and tell him to be sure to come.
25. *Komban wa taisō hiemasŭ kara, yagu wo mashite kudasai.*	It is very chilly to-night ; so please put on some more blankets.
26. *Komban wa taisō ka ga dete kita kara, kaya wo tsutte kukasai.*	There are lots of mosquitoes to-night ; so please put up the mosquito-net.
27. *Komban wa yakwai ni manekareta kara, reifuku no shĭtaku wo suru ga ii.*	You must put out my dress-clothes, as I am invited out to a party this evening.
28. *Konna tansu wa, doko de kaemasŭ ?*	Where can one buy such cabinets as these ?

instead of *wa*. Notice how the Japanese construction omits both the nominative "I" and the accusatives "it" and "them."—21. Lit., "in doing practice, it will probably be good if one had begun in what sort of manner ?"—22. Lit., "as for the place of decision, etc."—24. For the important subject of the rendering of indirect quotations, see p. 275 *et seq.*, and especially ¶ 436 for the idiom in this phrase.—28. For such intransitives as *kaeru*, "to be buyable," see p. 205 *et seq.*

29. *Kono mukō no tsukiatari wa, doko desŭ ?*	Where does this lead to ?
30. *Kore kara saki no michi wa, dō desŭ ?*	How is the road ahead ?
31. *Kore kara undō ni dekake-masŭ.*	I am going out now to take some exercise.
32. *Mada motte kimasen ga, — aru ni wa arimasŭ.*	Although they haven't brought them yet, there is no doubt about the things being there.
33. *Mazu konnichi wa, kore made ni itashite okimashō.*	Well, we will leave off here to-day.
34. *Mijikai no mo areba, nagai no mo gozaimasŭ.*	Some are short, and some are long.
35. *Moshi! koko wa nan to iu tokoro deshō ?*	Excuse me, what may be the name of this place ?
36. *Nan to moi ii-yō ga gozaimasen.*	It is quite indescribable.
37. *Nani ka futsugō ga shōji-mashita to miete....*	It would seem that difficulties have arisen, and so....
38. *Nan-nen bakari benkyō shitara, hanashi ga dekiru yo ni narimashō ka ?*	How many years' study do you think would enable one to talk ?

29. More lit. "As for the abutment-place opposite to this, where is it?"—32. *Aru ni wa arimasŭ*, "as for their existing, they exist," is an emphatic construction; see p. 88. Any verb may be so used for emphasis' sake.—33. *Oku* is auxiliary; conf. p. 194.—34. Conf. p. 196 for this peculiar construction with the conditional.—35. Instead of *moshi*, one may say *go men nasai*, "deign to pardon me," or *chotto ukagaimasŭ*, "I just enquire."—36. More lit. "there is no way of calling it even what?" Of course this is not a reply to the previous No.—37. Our phrase "it would seem that," or the adverb "apparently," is generally thus rendered by the gerundial construction *to miete*, the sentence being reversed, and another clause being necessary to clinch it.—38. Lit. "If one did about how many years' diligence, will it probably become to the forthcoming of talking?"

39. *Natsu to chigatte, fuyu wa ryūkō-byō ga nakŭte, yoroshiū gozaimasŭ.*

We are better off in winter than in summer; for we have no epidemic diseases in winter.

40. *O kaeri nasaimashĭ! Sazo soto wa o samū gozaimashĭtarō.*

Welcome back! You must indeed have found it cold out-of-doors.

41. *Ō! kŭtabireta. Omoigake-naku kyō wa aruita kara, gakkari shĭta.* (familiar)

Oh! I *am* tired. I walked to-day much further than I had meant to do, and I am quite played out.

42. *Oi! nēsan! Biiru ip-pon motte kite o kure. Tsuide ni kanjō wo.*

I say, waitress! Bring a bottle of beer, please. And let us have the bill at the same time.

43. *Omote-muki de naku, nai-nai de kiite kudasai.*

Don't ask officially, ask privately please.

44. *Sakki made wa de-kakeru tsumori datta ga,—yōki no sei ka, kibun ga waruku natta kara, deru no wa yoshimashō. Kuruma-ya wo kotowatte kudasai.*

Until just now I had intended to go out. But whether it is from the effect of the weather or from something else, I feel quite unwell now, and so shall give up the idea of going out. Please tell the jinriki-sha-man that he is not wanted.

45. *Sensei! kore wa dō iu imi de gozaimashō?*

Sir! what may be the meaning of this?

46. *Sensei ni choito o ide nasaru yō ni sō itte koi.*

Just go and ask my teacher to come here.

47. *Sō iwarete wa, dōmo damatte iraremasen.*

It is impossible to hold one's tongue on being spoken to in that way.

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40. A phrase used by any of a household to their master, or by hotel people to a guest.—41. *Gakkari* is a sort of onomatope for exhaustion. 42. At the end supply *motte kite o kure*, "please bring."—44. *Deru no wa* might be replaced by *deru no wo*.—46. See p. 276.

48. *Soko no dote ye agaru to, junsa ni togameraremasŭ.* — The police will find fault with you, if you get up on that embankment.

49. *Sono koto ga shireru to, ōki ni futsugō de gozaimasŭ.* — It will never do for that to get known.

50. *Taisō ase ni natta kara, kimono wo sukkari ki-kae-mashō.* — I have got into such a perspiration, that I think I will change all my clothes.

51. *Taisō kumotte mairimashĭta. Soko-bie no suru toko wo mimasŭ to, komban atari wa yuki ga furu ka mo shiremasen.* — The sky has all clouded over. I feel thoroughly chilled, which makes me think that perhaps it may snow to-night.

52. *Tsugi no shŭku made nan ri gozaimasŭ?* — How many miles is it to the next town?

53. *Tsumaranai koto wo iikakerarete, ōki ni komarimashĭta.* — I felt much annoyed at so absurd an accusation.

54. *Watakŭshi wa achira no hō ye ichi-do mo itta koto ga nai kara, annai wo hĭtori yatotte kudasai.* — As I have never been in that direction before, please engage a guide for me.

55. *Yuki wa kirei desu ga, —ato no michi ni komarimasŭ.* — Snow is pretty to look at, but it puts the roads in a frightful state afterwards.

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48. Lit. "the embankment of there."—51. *Toko* is for *tokoro*, "place," hence "fact." *Mimasŭ to*, "when I see," "when I consider" (the fact that there is, i.e. that I am feeling, an under chill). For *suru* in the sense of "to be," see ¶ 356, p. 227. *Furu ka mo shiremasen*, lit. "one cannot know whether it will snow."—54. *Itta koto*, conf. ¶ 277, p. 178. 55. More lit. "one is troubled by the after-roads."

¶ 447. EASY

QUESTIONS AND ANSWERS.

1. *Mada ma ni aimashō ka ?* —*Mō ma ni aimasen.*	Shall I still be in time? —No, you won't.
2. *Mō ma ni aimasŭmai ka ? Mada ma ni aimasŭ.*	Don't you think I shall still be in time?—Yes, you will.
3. *Omoshirō gozaimashĭta ka ?* —*Ie ; amari omoshiroku wa gozaimasen.*	Was it amusing?—No, not very.
4. *Go byŏki wa ikaga de gozaimasŭ ka ?*—*Arigatō gozaimasŭ. Ōki ni kokoro-yoku narimashĭta.*	How do you feel to-day? —Much better, thank you.
5. *Dō o kangae nasaru ka ? Kangae ga tsŭkimasen.*	What do you think about it?—I can't arrive at any opinion.
6. *Watakŭshi-domo ni mo mi-raremashō ka ?* — *Mirarenai koto wa arumai.*	Can I too be allowed to see it, do you think?—I don't think there is any reason why you should not.
7. *Anata wa, o kodomo-shu ga gozaimasŭ ka ?* — *Ie ; watakŭshi wa dokŭshin de gozaimasŭ.*	Have you any children? —No, I am a bachelor.

3. For *amari*, see p. 148. For the *wa* after *omoshiroku*, conf. p. 88. Such elliptical sentences as "No, not very," in the English version of this example and the answer in the next example, are not admissible in Japanese.—5. The answer is lit. "consideration sticks not."—6. Conf. ¶ 309, pp. 201-2, and ¶ 432, p. 271.—7. More lit. "As for you, are there honourable children?"

8. *Ryokō menjō wo o mochi de gozaimasŭ ka ?—He ! shoji itashĭte orimasŭ.*

Have you got a passport ?—Yes, I have.

9. *Embi-fŭku de irasshaimasŭ ka ? — Sore de naku mo, fŭrokku-kōto de yoroshii.*

Are you going in evening dress, Sir ?—No, my frock-coat will do well enough.

10. *O meshi-mono wo o ki-kae nasaimasŭ ka ?—Iya ! kono mama de, uwagi dake yoi hō to kaeyō.*

Are you going to change your clothes, Sir ?—No, I shall remain as I am, except that I will put on a better coat.

11. *Senjitsu wa, kekkō na o shina wo arigatō zonjimasŭ.*

Many thanks for the beautiful present you made me the other day.

Dō itashimashĭte ! Makoto ni somatsu na mono de, shitsurei de gozaimashĭta.

Oh ! pray don't mention it. It was really such rubbish, that it was quite rude of me to offer it to you.

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8. *Ryokō* may be omitted. The answer to this question is rather high-flown. In simpler parlance it would be *He ! motte orimasŭ.*—9. In Chinese *en* = "swallow," *bi* = "tail," *fŭku* = "clothes." *Sore de naku mo*, "even without that." *Fŭrokku-kōto* is the nearest approach to "frock-coat," of which Japanese organs are capable.—10. *Meshi-mono* is a very polite term for clothes, used chiefly by servants in addressing their masters. *Yoi hō* = "the good one," or "a better one," "my best one." Observe the simple non-honorific *kaeyō*, used by the master in addressing his servant. Between friends it would be *kaemashō* ; and the servant in the question uses the still more honorific periphrasis *o ki-kae nasaimasŭ.*—11. (Answer) It is the rule to use some such depreciatory phrase as this in speaking of a present made by oneself to another. The self-depreciation does not sound at all excessive to Japanese ears. For the *de* in *somatsu na mono de*, see p. 138, ¶ 200 *et seq.* This method of correlating sentences must be carefully studied. —12. When there is no bell, as in all old-fashioned Japanese houses, the visitor cries out *O tano' nōshimasŭ* as in No. 14. The servant here says simply *taku*, rather than *o taku*, in order to avoid applying honorifics to any one connected with the family he himself belongs to, even though it be the lady of the house herself.

12. (Visitor rings the bell, and servant appears.)

Irasshaimashĭ! — Welcome!

Okŭsama wa, o uchi de gozaimasŭ ka? — Is Mrs.* * * at home?

He! taku de gozaimasŭ. — Yes, Sir.

13. *Rusu-chū ni donata mo oide wa nakatta ka?* — Did any one call while I was out?

He! senkoku kono meishi no kata ga irasshaimashĭte, o kaeri ni nattara, "Yoroshĭku" to mōsaremashĭta. (This last clause is a polite phrase in constant use.) — Yes, Sir, a gentleman called and left this card; and he desired his compliments to you when you came home.

14. *O tano(mi) mōshimasŭ!* (This is the formula used when there is no house-bell.) — I beg to ask!

Irasshaimashĭ! — Welcome!

Go shujin wa, o taku de gozaimasŭ ka? — Is your master at home?

Tadaima rusu de gozaimasŭ. — No, Sir, he has gone out.

Sō desŭ ka? Sore de wa, o kaeri ni narimashĭtara, "Smith ga mairimashĭte, "Yoroshĭku mōshimashĭta" to itte kudasai. — Indeed? Then please tell him, when he comes home, that Mr. Smith called and desired his compliments to him.

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13. More lit. "Did no one call?" the Japanese usually preferring to turn such questions negatively. The potential *mōsaremashĭta* at the end is more polite than plain *mōsu* would be; see ¶ 403, p. 250.—14. The *mi* of *tanomi* is often dropped for brevity's sake. Persons who are not scrupulous about politeness cry out simply "*Tanomu.*" These little dialogues instance the use of so many honorific idioms, that it might be well to read through the Chapter on Honorifics, p. 244 *et seq.*, in connection with them.

¶ 448. A FEW

PROVERBS.

1. *Ame* *futte*,
Rain having-fallen.
ji katamaru.
earth hardens.

After rain the ground gets hard.
("Good comes out of evil.")

2. *Awase-mono* *wa*,
Joined-thing as-for,
hanare-mono.
separable-thing(*is*).

That which has been artificially joined together is easily separated.
(Said of a husband and wife who disagree.)

3. *Bō* *hodo* *negat-*
Bludgeon amount having-
te, *hari* *hodo*
requested, needle amount
kanau.
corresponds.

To ask for a bludgeon's worth, and to get a needle's worth.

4. *Dorobō* *ni* *oi-*
Thief to, pursue-
ssō.
money.

Spending money on the pursuit of a thief.
("Throwing good money after bad.")

5. *Gō* *ni* *itte*
District into having-
wa, *gō* *ni* *shĭta-*
entered, district to con-
gae!
form!

When you enter a district, conform to its customs.
("When you are in Rome, do as Rome does.")

6. *Haki-dame* *ni* *tsuru.*
Sweep-mound on, stork.

A stork on a dust-heap.
("A jewel in a dunghill.")

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2. Supply *da*, "is," after *hanare-mono*.—4. Supply *wo tsuiyasu* at the end.—5. This *itte* is the gerund of *iru*, "to enter."

7. *Hari hodo no koto*
Needle amount 's thing
wo bō hodo ni
(*accus.*) bludgeon amount to
iu.
to-say.

To talk of a thing as small as a needle as if it were as big as a bludgeon.
("To make mountains out of mole-hills.")

8. *Hĭto no uwasa mo,*
People 's rumour even,
shĭchi-jū-go-nichi.
seventy-five-days (*is*).

Gossip only lasts seventy-five days.
("The scandal will blow over like a nine days' wonder.")

9. *Hĭto wo noroeba,*
Person (*accus.*) if-one-curses,
ana ƒ ŭtatsu.
holes two (*eventuate*).

Curse a man, and there will be two graves.
(A curse strikes not only him against whom it is pronounced, but also him who pronounces it.)

10. *Hiza to mo, dan-*
Knees with even, con-
go.
sultation (*do*).

Consult any one, even if it be only your own knees.
("In multitude of counsellors there is safety.")

11. *Hotoke no kao mo,*
Buddha 's face even,
san-do.
three-times.

Even a Buddha's face can only be tickled thrice.
("The crushed worm will turn.")

12. *I no uchi no kawazu.*
Well 's inside 's frog.

Like a frog in a well.
(Knowing nothing of the world.)

13. *Ichi wo kiite,*
One (*accus.*) having-heard,
jū wo shiru.
ten (*accus.*) to-know.

To know all by hearing a part.
(Said of mental acuteness.)

14. *Inu ni natte mo,*
Dog to becoming even,
ō-doko no inu ni nare!
large-place 's dog to become!

If you become a dog, at least be the dog of a great house.
(If you must needs be a flunkey, serve a rich master,—good worldly advice.)

---

8. Supply *da*, "is."—9. Supply *ga dekiru*.—10. Supply *shiro!*—11. Supply some such words as *shĭka*[1] *naderarenai*[2], "cannot-stroke[2] but[1] (three-times)."—12. The complete saying is *I no uchi no kawazu daikai*[1] *wo*[2] *shirazu*[3] ("knows-not[3] the ocean[1]"). *Shirazu* here and in No. 30 is a relic of the Book Language, the "conclusive negative present."

15. *Iri-mame ni hana.*
Parched-peas on, blossoms.

Blossoms on parched peas.
("Grapes on thorns and figs on thistles.")

16. *Jigoku no sata*
Hell 's decisions
mo, kane shidai.
also, money according(*are*),

Even hell's judgments may be swayed by money.
("Money is the key that opens all doors.")

17. *Kai-inu ni te*
Keeping-dog by, hand
wo kamareru.
(*accus.*) to-get-bitten.

To get one's hand bitten by one's own pet dog.
("Nursing a viper in one's bosom.")

18. *Kawaii ko ni wa*
Dear child to
tabi wo sase!
journey (*accus.*) cause-to-do!

A pet child should be made to travel.
("Spare the rod, and spoil the child.")

19. *Kowashi, mitashi.*
(*Is*)afraid; wants-to-see.

Afraid, and yet itching to peep.

20. *Kyōdai wa ta-*
Brethren as-for, other-
nin no hajimari.
people of beginning (*are*).

Brotherhood is the first step towards estrangement.
(So self-centred are men that even brothers, despite their near kinship, are to a certain degree strangers.)

21. *Mekura sen-nin,*
Blind thousand-persons,
me-aki sen-nin.
eyes-open thousand-persons (*are*).

For every thousand blind there are a thousand who can see.
(The world's opinion is so evenly balanced, that there is little use in striving after unusual and often unappreciated excellence.)

22. *Mitsu-go no tamashii*
Three-child's soul
hyaku made.
hundred till (*changes not*).

A three-year-old child's soul will remain the same till he is a hundred.
("The boy is father to the man.")

16. Supply *da*.—18. *Sase!* = *sasero!* imperative, second conj.—19. A good example of the survival of the conclusive form of adjectives, each word being here grammatically a complete sentence; see pp. 121-2.—20. Supply *da*.—21. Supply *aru*.—22. Supply *kawaranai*.

23. *Nama-byōhō* *wa*, — Crude tactics cause grave wounds.
Crude-tactics as-for,
ō-kizu *no* *moto*. (" A little learning is a dangerous thing.")
great-wound 's origin (*are*).

24. *Neko* *ni* *koban*. — Gold coins to a cat.
Cat to, gold-coin. (" Casting pearls before swine.")

25. *Nikkō* *wo* *minai* — Do not use the word " magnificent " until you have seen Nikkō.
Nikkō (*accus.*) see-not
uchi *wa*, " *kekkō* "
within as-for, " magnificent "
to *iu-na* !
that say-not.

26. *O* *ni* *o* *wo* — To add tail to tail.
Tail to tail (*accus.*) (To exaggerate and amplify.)
tsŭkeru.
to-affix.

27. *Odawara* *hyōgi*. — Like the Odawara conference.
Odawara conference. (Endless talk resulting in nothing.)

28. *Omoi-tatta* *ga* *kichi-* — The best day to execute a resolve is the day on which you form it.
Resolved (*nom.*) lucky-
nichi. (" Procrastination is the thief of time.")
day (*is*).

23. Supply *da*.—24. *Koban* is a specific name, not a general one ; but the oval gold coin which it denotes is no longer current.—25. Nikkō is famed both for its mountain scenery, and for the splendour of its tombs and temples dedicated to the first and third Shōguns of the Tokugawa dynasty.—27. In the year 1590, when the castle of Odawara, belonging to the Hōjō family, was besieged by the Taikō Hideyoshi, the generals commanding the besieged force could not come to an agreement as to whether it were best to await the onslaught of the enemy, or to sally forth themselves and offer battle. While they were still discussing this question, Hideyoshi made a sudden onslaught, and captured the castle by a *coup de main*.—28. Supply *da*.

29. *Oni no rusu ni*
Demon 's absence in,
sentaku.
washing (*to do*).

Doing the washing when the demons are absent.

("When the cat's away, the mice will play.")

30. *"Rongo" yomi no*
"Analects" reading 's
"Rongo" shirazu.
"Analects" knows-not.

To have read the "Analects," and not to know them.

("If ye know these things, happy are ye if ye do them.")

31. *San-nin yore-*
Three-persons if-come-
ba, Monju no chie.
together, Monju 's wisdom.

When three people consult together, there results wisdom worthy of Monju.

("Two heads are better than one.")

32. *Sawaran kami ni tatari*
Not-touch god in curse
nashi.
is-not.

A god with whom one has nothing to do will inflict no evil on one.

("Let sleeping dogs lie.")

33. *Shaka ni seppō.*
Buddha to, sermon.

Preaching to Buddha.

("Teaching your grandmother to suck eggs.")

34. *Shinda ko no toshi*
Died child's years
wo kazoeru.
(*accus.*) to-count.

To reckon up a dead child's age.

("Crying over spilt milk.")

---

29. Supply *wo suru*. *Sentaku* is believed to be a corruption of *tentaku*, "changing house." If so, the original meaning of the proverb was "To change house when the demons are not by to see."—30. The Confucian "Analects" is one of the most venerated of the Chinese Classics, and a committal of it to memory was formerly an essential part of every Japanese gentleman's education. The proverb applies to the failure to put principles into practice, not, as might be supposed, to the non-comprehension of texts. *Yomi* the indefinite form of *yomu*, "to read," is here equivalent to *yomu koto*. For *shirazu* see p. 311, note to No. 12.—31. *Monju* (Sanskrit *Manjusrî*) is the personification of wisdom in the Buddhist mythology.—32. Notice the bookish "conclusive" *nashi* for Colloq. *nai* (¶ 179).—33. Supply *wo suru*.

35. *Sumeba, miya-ko.*
If-you-reside, capital-city (*it is*).

If you live in a place, it becomes the capital so far as you are concerned.
(One can make one's home anywhere.)

36. *Tōdai, moto kura-shi.*
Candlestick, bottom (*is*) dark.

The foot of the lamp is dark.
("One has to go abroad to get news of home.")

37. *Tokoro kawareba, shina kawaru.*
Place if-changes, kind changes.

So many places, so many manners.

38. *Ŭma no mimi ni nembutsu.*
Horse 's ear in. prayer-to-Buddha (*to say*).

Pouring prayers into a horse's ears.
(Taking useless trouble.)

39. *Ushi wa ushi-zure, ŭma wa ŭma-zure.*
Cow as-for, cow-companion; horse as-for, horse-companion.

Cows consort with cows, and horses with horses.
("Birds of a feather flock together.")

40. *Uwasa wo sureba, kage ga sasu.*
Gossip (*accus.*) if-one-does, shadow (*nom.*) strikes.

If you talk of a man, his shadow will fall on you.
("Talk of the Devil, and he'll appear.")

41. *Wataru sekai ni oni wa nai.*
Cross world in, demon as-for, is-not.

Cross the whole world, and you will find no demons.
(There is kindness to be found everywhere.)

35. Supply *da*. This proverb means that a man can accustom himself to any circumstances.—36. *Kurashi*, conclusive form of *kurai*, "dark;" conf. pp. 121-2.—38. Supply *wo iu*.

¶ 449. FRAGMENTS OF CONVERSATION.

1. Yūbin.—*Kesa, yūbin wa kimasen ka ?*

He! mairimasen.

Hate-na! Kinō no asa Hama ye dashĭta henji ga mō kuru wake da ga.....

2. Hakurankwai.—*Tōnen mo Ueno ni hakurankwai ga arimashō ka ?*

Ikaga deshō ka ? Tonto uwasa wo kikimasen.

3. O Negai.—*Dekiru nara, kyō-jū ni kore wo utsushĭte kudasai.*

Dōmo! sō wa ikimasen.

4. Kyōshi Yatoi-ire.—*Dōzo yoi kyōshi wo sagashĭte kudasai.*

Mi-atari shidai, tsurete mairimashō.

5. Kyuryō.—*Hĭto-tsŭki no kyūryō wa, dono kurai yattara yokarō ?*

Mā! jū-shi-go-en de jūbun de gozaimashō.

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1. For "yes," where "no" would seem more natural, see ¶ 376, pp. 235-6. *Hama* is a familiar abbreviation for Yokohama. The last line of the Japanese text is extremely concise :—*Hama ye dashĭta henji* may be best construed by expanding it to *Hama ye dashĭta tegami no*

FREE

ENGLISH

TRANSLATION.

1. The Post.—Have no letters come this morning?

No, none have come.

I can't make it out! Why, there ought to be an answer to the letter I sent to Yokohama yesterday morning.

2. An Exhibition.—Is there to be an exhibition at Ueno this year also?

I don't know. I have not heard the slightest rumour on the subject.

3. A Request.—If you can manage it, do please copy this by to-night.

O! really, that is quite impossible.

4. Engaging a Teacher.—Please look out for a good teacher for me.

As soon as I find one, I will bring him to you.

5. Salary.—How much salary should I give a month (*e.g., to a teacher or clerk*)?

Well, I should say that 14 or 15 *yen* would be ample.

---

henji. The sentence is incomplete; but such incomplete sentences ending in *ga* are of frequent occurrence, the speaker not knowing exactly what to add; conf. p. 186.—2. *Ikaga deshō ka?* is more or less equivalent to "I don't know;" see ¶ 375, p. 235.

6. Shokuji no Jikan.—*Kochira de wa, gozen no jikoku wa, nan-ji to nan-ji desŭ ka ?*

He! O hiru wa jū-ni-ji han de, o yashoku ga shĭchi-ji han de gozaimasŭ.

Sore de wa, asa-han wa ?

He! asa wa, kimari ga gozaimasen. Anata no go tsugō shidai.

7. O Tazune.—*Moshi! uke-tsŭke wa, kochira desŭ ka ?*

Hei! koko wo massugu ni oide ni naru to, sugu soko desŭ.

8. Mō Hĭtotsu O Tazune.—*Koko kara Fuji ga mieru to wa, hontō desŭ ka ?*

Mā! mieru to mōsŭ koto de gozaimasŭ.

9. Kodomo to Hanashi.—*Sā, botchan! koko ye o kake nasai. O otonashii koto! O ikutsu desŭ ka ?*

Yatsu.

Taisō ōkii koto! Gakkō ye o kayoi desŭ ka ?

He! mainichi ikimasŭ ga,—kyō wa, doyōbi desŭ kara, o hiru-mae-giri deshĭta.

10. Oya to Hanashi.—*Kono ko wa, anata no go shisoku de gozaimasŭ ka ?*

He! watakŭshi no sōryō de gozaimasŭ.

Sore wa, taisō o rippa na go shisoku wo o mochi nasai-mashĭte, sazo o tanoshimi de gozaimashō.

Ie! dōmo, wampaku de komarimasŭ.

---

6. *Jū-ni-ji han de*, notice how *de*, used predicatively, correlates this clause with the next; conf. ¶ 200, p. 138, and the fourth and fifth examples on p. 139. After *asa-han wa*, supply *itsu de gozaimasŭ?* After *shidai*, supply *de gozaimasŭ*.—7. For *koko wo*, conf. p. 232.—8. *To wa* stands for *to iu koto wa*, "the assertion that Fuji can," etc.—

6. Meal Hours.—What are the hours for meals here?

Luncheon is at half past twelve, and dinner at half past seven.

Then what about breakfast?

Breakfast? There is no fixed time for it, Sir. You can have it whenever convenient to yourself.

7. An Enquiry.—Please, is this the enquiry office?

No; but you will come to it in a minute, if you go straight on.

8. Another Enquiry.—Is it true that Fuji can be seen from here?

Well, it is supposed to be.

9. Talking to a Child.—Here, my little man! sit down here. What a good boy you are! How old are you?

Eight.

How big you are for your age! Do you go to school?

Yes, I go there every day. But to-day we only had lessons till noon, because it is Saturday.

10. Talking to a Father.—Is this little boy your son?

Yes, he is my eldest.

Indeed, you have a fine fellow for an eldest son. What a source of happiness he must be to you!

Oh! no, indeed! He is so naughty, I don't know what to do.

---

9. For *botchan*, see p. 240. *Koto* in *taisō ōkii koto!* is used exclamatorily; see p. 38. The *o* of *o hiru-mae-giri* is meaningless; see p. 248.—10. Such complimentary and self-depreciatory speeches are customary, quite irrespective of facts, and must not be understood too literally.

11. Denshin.—*Kokoe-ra wa, hempi da kara, denshin ga nakŭte, fujiyū desŭ, ne!*

Sayō de gozaimasuru. Oi-oi dekimasŭ de gozaimashō.

12. Nihon-go ga Jōzu.—*Anata wa, yoku Nihon-go ga o wakari ni narimasŭ.*

Tonda koto osshaimasŭ. Dō shite! Naka-naka mazū gozaimasŭ.

Iya! dō itashimashite! Hontō ni rippa de gozaimasŭ.

13. Ōrai-dome.—*Ano hashi wa fushin-chū de, ōrai-dome da sō da.*

Dōri de, koko ni kari-bashi ga kakatte imasŭ.

14. Tochū no Aisatsu.—*Konaida wa tochū de hana-hada shikkei.*

Ie! dō itashimashite! watakūshi koso. Shikashi, are kara dochira ye irasshaimashita?

15. Tsūkai.—*Sakki no tsŭkai wa, mada kaette konai ka? Nani wo shite iru ka? Taisō tema ga toreru.*

Ōkata saki sama ga o rusu de, matte de mo orimasu n' de gozaimashō.

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12. Lit. "As for you, Japan language becomes well to honourable understanding."—13. *De*, see ¶ 200. *Da sō* is the "adjective of probability" of *da*, "to be." *Dōri de* = "being reasonable," here "that is why."—14. These and similar complimentary speeches are in constant use, and do not sound absurd in Japanese, though the faults apologised for on both sides are generally quite imaginary. After *shikkei* supply *itashimashita*. After *koso* supply *shikkei itashimashita*. Apropos the

11. The Telegraph.—It is inconvenient—isn't it?—there being no telegraph in this part of the country, on account of its being so out-of-the-way.

Yes. But I suppose we shall have it in time.

12. Speaking Japanese Well.—You speak Japanese beautifully.

Nonsense! How *can* you say such a thing? My Japanese is very poor indeed.

Not a bit of it. How can you say so? You really speak splendidly.

13. No Thoroughfare.—It seems that the thoroughfare is closed, because the bridge over there is undergoing repairs.

Ah yes! That is why they have put up a temporary bridge here.

14. Compliments on Meeting a Friend.—I beg your pardon for having been so rude to you in the street the other day.

Oh! no, not at all! It was I who was rude. Where did you go after we parted!

15. A Message.—Hasn't the messenger whom I sent some time ago, come back yet? What is he doing? He is a tremendous time about it.

Probably it is because the gentleman you sent him to is out, so that he is kept waiting.

---

sentence beginning *Shikashi*, notice that such questions as to where one has been or is about to go are not considered indiscreet by the Japanese, but are, on the contrary, used in the best society.—15. *Sakki* is emphatic for *saki;* conf. ¶ 25, p. 18. *Toreru* is the intransitive corresponding to the transitive verb *toru*, "to take;" conf. p. 206. *Saki sama* "the gentleman in front," i.e. "the gentleman over there." For *n'* see bottom of p. 79.

16. Fū-kagen.—*Kyō no shūkwai ni wa, irasshaimasen deshĭta ka ?*

He ! kyō wa, nan da ka, kokoro-mochi ga warukŭte ikemasen kara, kotowari wo itte yarimashĭta.

17. Senchū.—*Kyō wa, yoi nagi de gozaimasŭ, ne !*

Sō de gozaimasŭ. Go dōyō ni shi-awase de gozaimasŭ.

Anata wa, Kōbe ye oide de gozaimasŭ ka ?

Ie. Nagasaki made mairimasŭ.

Ikaga de gozaimasŭ ? Kitsuen-shitsu de ip-puku itashimasho ka ?

Sa ! o tomo itashimashō.

18. Yusan.—*Kyō wa, ii hiyori da kara, undō kata-gata Ōjigoku wo mite kimasŭ kara, nani ka mi-tsŭkurotte, bentō wo san-nin-mae isoide koshiraete kudasai.*

He ! shōchi itashimashĭta. Go shu wa, nani-nani wo motasemashō ?

Sake wa, bĭru ip-pon to, whisky ip-pon ni, Hirano-sui ni-hon de yoroshii.

He ! kashĭkomarimashĭta.

19. Kyakurai.—*Ima mieta o kyaku wa, mada gozen-mae da so da kara, nan de mo ari-awase-mono de gohan wo dashĭte kudasai.*

He ! shōchi itashimashĭta.

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16. *Warukŭte ikemasen*, fairly lit. "being so bad, that it is no go;" more simply "it is too bad." Similarly *tōkute ikemasen*, "it is too far;" *kŭtabirete ikemasen*, "I am too tired," etc.; conf. ¶ 218, pp. 147–8.—17. For the *objective* honorifics in *go dōyō* and *o tomo*, see p. 247 —18. *Ōjigoku* ("Big Hell") is the name of a valley near Miyanoshita containing some boiling sulphur springs. It is also called *Ōwaki-dani*,

16. Feeling Unwell.—Didn't you go to the meeting to-day?

No, I don't know what it is, but I feel unwell; so I sent an excuse.

17. On Board Ship.—It is beautifully calm to-day, isn't it?

Yes, indeed! It is lucky for all of us.

Are you going to Kōbe?

No. I am going on to Nagasaki.

What do you say to our going and having a pipe in the smoking-room?

All right, come along!

18. A Picnic.—As it is fine weather to-day, we are going to Ōjigoku for the sake of a little exercise. So please make haste, and put up something or other as luncheon for three.

All right, Sir. What liquors shall I send?

Liquors?—A bottle of beer, a bottle of whisky, and two bottles of Hirano water, will be enough.

All right, Sir.

19. A Visitor.—It would seem that the visitor who has just arrived has not dined yet. So please give him something to eat. Anything that happens to be ready will do.

All right, Sir.

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i.e. "the Valley of the Great Boiling." *Undō katagata*, more lit. "at the same time as exercise." *Mite kimasŭ;* conf. *kuru*, p. 193. *Go shu* is Chinese for the Japanese *o sake*, and sounds more polite. Hirano is the name of a favourite Japanese table-water. *Kashikomarimashĭta*, or *shōchi itashimashĭta*, as immediately above, is the usual term by which an inferior expresses that he has understood the orders of a superior.

20. MICHI WO KIKU.—*Moshi! Hakubutsū-kwan wa, dono hen desŭ ka?*

Sayō de gozaimasŭ. Sore wa, koko wo massugu ni iku to, migi no hō ga kōban de, hidari no hō ga Hakubutsū-kwan desŭ. Mon ni "Hakubutsŭ-kwan" to kaita gaku ga agete arimasŭ kara, jiki shiremasŭ.

Kore wa, dōmo! arigatō zonjimasŭ.

21. SHO-TAIMEN NO AISATSU.—*Hajimemashĭte* (*o me ni kakarimasŭ*). *Watakŭshi wa Tanaka Tsunemasa to mōshimasŭ. Nanibun yoroshĭku negaimasŭ.*

Sayo de gozaimasŭ ka? Kanete sonmei wa uketamawatte orimashĭta ga..... Watakŭshi wa Smith to mōsu mono de, igo o kokoro-yasŭ.....

22. ITOMA-GOI.—*Taisō* (*amari*) *chōza wo itashimashĭta. Konnichi wa mō o itoma* (*ni*) *itashimashō.*

Mā! Yoi de wa gozaimasen ka? Mo shōshō o hanashi nastte irasshaimashĭ.

Arigato gozaimasu ga,—konnichi wa chito tori-isogimasŭ kara, izure mata sono uchi ukagaimasŭ.

Sayo de gozaimasŭ ka? Kore wa taisō shitsurei bakari mashi-agemashĭta. Sonnara, mata o chikai uchi ni zehi o tachi-yori wa.....

---

20. For the active past tense *kaita*, "wrote," where English idiom requires the passive past participle "written," see ¶ 293, pp. 190-1. Similarly in the case of *gaku ga agete arimasŭ*, lit. "a tablet is raising." —21. The complimentary phrases in this and the next three numbers should be carefully committed to memory, as they are in constant requisition however queer and stilted the English translations may

20. Asking the Way.—Please, Sir! would you tell me the way to the Museum?

Let me see! Yes! If you go straight on, you will find a police-station to your right, and the building on the left is the Museum. You will know it at once, for there is a tablet over the gate, with the word "Museum" written on it.

Oh! very many thinks, Sir.

21. Compliments on First Meeting.—This is the first time I have had the honour to meet you, Sir. My name is Tanaka Tsunemasa. I beg for your kind friendship.

Oh! indeed! I have had the honour to hear of you before; although (we have never met). My name is Smith. Henceforward I hope you will honour me with your intimacy.

22. Taking Leave of a Friend.—I have paid you an unconscionably long visit, and must now be taking my leave.

Oh! Why hurry so? Do please chat a little longer.

Many thanks, but I am rather pressed for time to-day. I will call again soon.

Must you really go? Well, pray excuse the shortcomings of my imperfect hospitality, and remember that I count upon your visiting me again very soon.

---

sound. After *uketamawatte orimashita ga*, must be supplied some clause such as has here been rendered in English by "we have never met." After *o kokoro yasu* supply *negaimasu*.—22. *Yo* would be more strictly grammatical than *yoi de wa*, but the latter is often used; conf. N.B. on p. 125. For the *tori* of *tori-isogimasu*, see p. 219. At the end supply *negaimasu*.

23. SEWA NI NATTA REI.—*Sate, dan-dan kono tabi wa go shūsen kudasaimashĭte, arigatō gozaimasŭ.*

Ie! iki-todokimasen de, makoto ni.....Shĭkashi mazu o medetō gozaimasŭ.

24. SHINNEN NO AISATSU.—*Mazu akemashĭte, o medetō gozaimasŭ.*

O medetō gozaimasŭ. Kyūtō wa iro-iro o sewa sama ni narimashĭte, arigatō zonjimasŭ. Nao tōnen mo ai-kawarazu negaimasŭ.

25. JISHIN.—*Anata saki-hodo jishin ga gozaimashĭta no wo go zonji desŭ ka?*

Ie! Sŭkoshi mo zonjimasen deshĭta.

He-hē! Yohodo hidō gozaimashĭte, ano tokonoma no hana-ike ga yurete, sunde no koto ni taoresō ni naru hodo deshĭta.

Sore wa, naka-naka ōki na jishin de gozaimashĭta, ne! Nan-ji goro deshĭta?

Sono toki, tokei wo mimashĭtara, ichi-ji ni-jip-pun sugi deshĭta?

Naruhodo! ha-hā! Sore de wa, shiranai wake desŭ. Watakŭshi wa, ichi-ji ni Tsŭkiji wo demashĭte, kuruma de mairimashĭta kara, ōkata sono tochū de gozaimashĭtarō.

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23. *Sate* = "well!" *Dan-dan*, "gradually," which serves to show how long-continued your favours have been, is a word constantly thus used in polite speeches. After *makoto ni* must be supplied some such clause as that which we have translated by "I am ashamed of myself." "Result" is not actually in the original expression; but the idea is more or less pointed at.—24. *Akemashĭte* refers to the "open-

23. Thanks for Assistance Received.—I am very much indebted to you for all your kind assistance on this occasion.

Not at all! I am really ashamed of myself for having done so little. Anyhow, I congratulate you on the result.

24. New Year Congratulations.—I beg to offer you my congratulations on the New Year.

The same to you. I trust that you will continue to me throughout the present year those favours by which I have profited in so many ways during the year that has just closed.

25. An Earthquake.—Did you feel the earthquake a few hours ago?

No, I didn't feel it at all.

Indeed? It was very violent. It was such that the flower-vase there in the alcove shook so that it seemed likely to fall.

Then it must indeed have been a severe earthquake. About what o'clock did it take place?

I looked at my watch at the time, and it was twenty minutes past one.

Ah! I see. In that case I was bound not to feel it. As I left Tsŭkiji at one o'clock, and came in a jinrikisha, it doubtless took place while I was on the road.

---

ing" of the New Year. *Kyūtō* is lit. "old winter" in Chinese, hence "last year."—25. *Sunde no koto ni* = "just about to." *Shiranai wake*, not "a reason which does not know," but "a reason why *I* should not know;" conf. p. 58. Tsŭkiji is the name of a quarter in Tōkyō. For *sono* = "of that," see p. 54.

26. KURUMA WO TANOMU.—KYAKU.—*Oi! kuruma-ya! Ueno no Hakubutsŭ-kwan ye itte, ne!—sore kara Asakŭsa no kōenchi wo kembutsu shĭte, kaeri ni Ginza de kai-mono shĭte, mata kono "station" made kaeru 'n da ga,—ikura de iku ka?*

SHAFU.—*He! hidoku o tema ga, toremashō ka?*

KYAKU.—*Iya! sō tema wa toremai,—yūkata made ni kaeru tsumori da kara.*

SHAFU.—*He! Sore de wa, danna! shĭchi-jū-go-sen negai-tō gozaimasŭ.*

KYAKU.—*H'm! sŭkoshi takaku wa nai ka?*

SHAFU.—*Ie! Yohodo michi-nori mo gozaimasŭ kara, kesshĭte o takai koto wa mōshi-agemasen.*

KYAKU.—*Sonnara, sore dake yaru kara, kaeri ni Teikoku Hoteru ye choito yotte kŭrei,—tazuneru hĭto ga aru kara. Shĭkashi, kore wa tema wa torenai.*

SHAFU.—*He! Yoroshiū gozaimasŭ. O meshi nasai-mashĭ.*

27. YŪBIN NI DASU TEGAMI.—*Moshi! O Haru San! Dare ka ni kono tegami wo yūbin-kyoku ye motasete,—Nihon-ji de kaite aru hō wa, kakitome ni sasete, uke-tori wo toranakereba naran ga,—yoko-moji no ho wa, gwaikoku-yuki da kara, jis-sen no kitte wo hatte, tada sashi-ire-guchi ye irete kureba yoroshii.*

He! kashĭkomarimashĭta.

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26. Ueno and Asakŭsa are districts in Tōkyō, Ginza is a street, and the "Imperial" a large hotel in European style. Notice the correlation of clauses in the first sentence by means of the gerund repeated several times. The clause *tazuneru hĭto ga aru kara* is inverted; it should properly precede the words *kaeri ni* immediately above.—27. Learn this example thoroughly by heart, parse it, and

26. HIRING A JINRIKISHA.—*Fare.* I say, jinrikisha-man! I want to go to the Museum at Ueno, you know,—from there on to see the Public Garden at Asakŭsa, then to make some purchases in Ginza on the way back, and to return again here to the station. How much will you go for?

Jinrikisha-man. Shall you be long about it, Sir?

Fare. No, probably not; for I intend to be back by dusk.

Jinrikisha-man. Well then, Sir, I must ask seventy-five sen.

Fare. H'm. Isn't that rather dear?

Jinrikisha-man. No, Sir; I haven't named at all a high price, for the distance is very great.

Fare. All right, then; I will give you that much. So just look in at the Imperial Hotel on the way back, as I have some one to call on there. But that won't take long.

Jinrikisha-man. All right, Sir. Please step in.

27. LETTERS FOR THE MAIL.—I say, O Haru! tell some one to carry these letters to the post-office. The messenger must have the one which is addressed in Japanese characters registered, and must get a receipt for it; but in the case of those written in Roman letters, it will be enough if he sticks a ten sen stamp on each, and just drops them into the post-box, as they are to go abroad.

All right, Sir.

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analyse it, and you will have laid the foundation of a practical mastery of that most difficult portion of Japanese grammar, the integration of sentence, which is treated of at the end of the Chapter on Syntax, pp. 280-2.

28. YOKOHAMA KŌGWAI NO SENCHŪ.—*Ano oki ni daibu shima ga miemasu ga,—are wa, nan to iu shima de gozaimasŭ ?*

Are ga Izu no Shĭchi-tō de gozaimasŭ. Mae no ga Ōshima to iimasŭ.

Hē ! are de mo, hĭto ga sunde imasŭ ka shira.

E ! Sunde iru dokoro de wa arimasen. Koko kara miru to, chiisō gozaimasu ga,—Ōshima nazo ni wa, mannaka ni funkwazan ga atte, sono mawari ni mura-kazu ga rok-ka-son mo arimasŭ. Ato no shima-jima ni mo taigai—mottomo munin-tō mo arimasŭ keredo,—hĭto ga sunde imasŭ.

Hē ! Sayō de gozaimasŭ ka ?

29. KIRISŪTO KYŌKWAI.—*Kono shūku ni wa, Kirisŭto-kyō no shinja ga ōi to iu koto desŭ, ne !*

He ! sō de gozaimasŭ. Kono hen wa, moppara Yaso wo shinkō itashimasŭ.

Kwaidō ga tatte orimasŭ ka ?

He ! Kore made wa, sonchō san no bettaku wo kari ni kwaidō ni mochiite orimashĭta ga,—tezema ni tsuite, kondo shinki ni waki ye tatete arimasŭ.

Bokushi wa, seiyō-jin desŭ ka ?

Sō de gozaimasŭ. Nichiyō-goto ni shusseki shĭte, sekkyō itasaremasŭ. Kono goro de wa, senrei wo uketa hĭto ga yohodo fuemashĭta sō desŭ.

Sō desŭ ka ? Sore wa, naka-naka sakan na koto desŭ, ne !

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28. *Shira* is familiar abbreviation of *shiran.* For *dokoro* see p. 43. *Nazo*, properly "etcetera," usually tones down a little the force of the preceding word. We have tried to represent this by the term "for instance" in the English version. *Mura* ("village") has for its auxiliary numeral the word *son*, which is but the Chinese synonym of the word *mura ;* hence *rok-ka-son* = "six villages."

28. NEARING YOKOHAMA.—I see quite a number of islands out there. What islands are they?

They are the Seven Isles of Izu. The one in front is called Ōshima ("Vries Island").

Indeed! I wonder whether there are any people living on it?

People living on it? I should just think there were! Why! Small as it looks from here, Vries Island has a volcano in the middle, round the base of which cluster no less than six villages. The other islands, too, though doubtless some are uninhabited, mostly have people living on them.

Dear me! You don't say so!

29. A CHRISTIAN CHURCH.—There is said to be a large number of (Protestant) Christians in this town,—isn't there?

Yes. Most of the people in this neighbourhood are Christians.

Is there a church?

Well, hitherto the mayor's villa had done duty as a church. But it was too small, and so they have erected a new building on another site.

Is the pastor a foreigner?

Yes; he comes and preaches every Sunday. It is said that great numbers of people have been baptised recently.

Indeed! Then Christianity is in a very fair way here.

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29. If Catholics are intended, the term *Tenshu-kyō* should be used instead of *Kirisŭto kyō*, and *Tenshu-dō* for *kwaidō*. The *zema* in *tezema* is the stem form of the adjective *semai*, "narrow." One might omit *sakan* in the concluding sentence of p. 330, as *naka-naka na koto* by itself signifies "a considerable thing."

30. Kwaji.—*Oya! kwaji to miete, hanshō wo utteru ga :—shirase bakari da kara, daijōbu da ga,—lōgaku wa, dochira ni atatte iru ka mite kudasai.*

He! tadaima soto kara maitta mono no mōshimasŭ ni wa, sappari miemasen sō desŭ. Tabun kinzai de gozaimashō.

31. Shibai.—*Chikagoro Kabuki-za ga aita sō desu ga,—gedai wa, nan de gozaimasŭ ka?*

He! Kinō waki de kikimashĭtara, kondo wa "Chūshĭngura" no tōshi da sō de, de-kata mo daibu kao-zoroi da sō desŭ.

Sō desŭ ka? Sore ja, kyōgen ga ii kara, kitto ataru deshō.

32. O Saki ye Go Men.—*Hanahada shitsurei de gozaimasu ga,—watakŭshi wa, go men kōmurimashĭte, fŭserimasŭ,—myōchō wa, yohodo hayaku shuttatsu suru tsumori desŭ kara.*

Dozo watakŭshi-domo ni o kamai naku o yasumi nasaimashĭ. Komban wa, zehi kono kaki-mono wo shi-agete shimaimasen-kereba narimasen yue, yo ga fŭkemashō to omoimasŭ kara, myōchō wa, shikkei nagara, o me ni kakarimasen ka mo shiremasen ga, zuibun to go kigen yō.

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30. The "intimation" (*shirase*) of a distant fire, that is, one not in the same district of the city, consists of two strokes of the fire-bell. *Mōshimasŭ ni wa* = "he says." The words *sappari miemasen* are a quotation from the other man, and *sō desŭ* nearly = "he says,"—the Japanese construction thus being pleonastic, as it contains the equivalent of "he says" both before and after the words quoted; conf. latter part of ¶ 437, p. 278.—31. *Kabuki-za* is the name of the chief theatre in Tōkyō. *Gedai*, "title," is said to be a corruption of *geidai*, lit. "list of

30. A FIRE.—Halloo! there would seem to be a fire; they are ringing the fire-bell. However, as it is only the "notice-bell," it is all right. Still, please go and see in what direction the fire is.

Well, Sir! a man who came in a minute ago says there is nothing to be seen. Probably it is in one of the suburbs.

31. THE THEATRE.—I hear that the Kabuki-za Theatre has recently re-opened. What is being acted there?

On enquiring yesterday at a friend's house, I learnt that it was *The Forty-seven Rōnins*,—the entire play,—and that most of the best actors are taking part in it.

Indeed? That is a good piece. Doubtless it will be a great success.

32. EARLY TO BED.—Although it is very rude of me to do so, I must ask you to excuse me if I go to bed, as I intend to start very early to-morrow morning.

Oh! pray retire without paying attention to me. I must positively finish this writing to-night. So probably I shall not get to bed till late, and therefore please excuse me if I wish you a prosperous journey now, as I don't know whether I shall have the honour to see you in the morning.

---

accomplishments." For the story of the *Forty-seven Rōnins*, a little epic of loyalty and revenge, see Mitford's "Tales of Old Japan." Its Japanese title,—*Chū-shin-gura*,—well describes it; for the tale is indeed a "store" of the feelings and deeds of "loyal retainers."—32. The first sentence is inverted; the clause beginning with *myōchō wa* should, properly speaking, come first. The last sentence lacks some such final verb as *oide nasaimashi*. The phrase *go kigen yō* is often thus used where we should say "good-bye."

33. Nihon-go no Konnan.—*Dōmo! Nihon no kotoba wa, taihen ni iri-kunda mono de,—dōmo! koshi no magaru made manande mo, shosen oboe-tsŭkusemasŭmai.*

Ie! masaka sono yō na muzukashii mono de mo gozaimasen. Benkyō sae sureba, nan de mo nai koto desŭ.

34. Michi wo Kiku.—*Chotto michi wo ukagaimasŭ.*

Kore kara san-chō saki no tokoro ni hidari ye magaru yoko-cho ga aru ga,—soko ye haitte, sore kara mata migi ye magatte, massugu ni iku n' desŭ.

Sonnara, kono tōri to narande orimasŭ, ne!

35. Ei-koku Taishi-Kwan no Michi.—*Chotto mono wo o tazune mōshimasŭ. Igirisu taishikwan ye wa, dō mairimashĭtara yoroshiū gozaimasŭ ka?*

He! Sore wa, kono Shimbashi-demae no yoko-dōri wo hidari ye sŭkoshi itte, densha ni sōte massugu ni oide ni narimasŭ to, Hibiya Kōen ni demasŭ. Sore kara kōen wo migi ni shĭte, massugu ni doko made mo oide ni narimasŭ to, Sakurada Mitsŭke to iu mon no mae ye tsŭki-atarimasŭ. Sore wo hairazu ni, o hori ni tsuite hidari ye doko made mo irasshaimasŭ to, mukō ni Eikoku taishikwan no hata ga miemasŭ kara, jiki shiremasŭ.

Dōmo, arigatō zonjimasŭ. O jama wo itashimashĭta.

36. Shŭku-hai.—Aruji, shampan wo tsuida koppu wo mochi-nagara, za wo tatte :

Shokun wa, yoku komban wa o ide kudasttte, makoto ni watakŭshi wa kinki ni taemasen. Nao ai-kawarazu shimmitsu naru go kōsai wo negaimasŭ.

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35. Shimbashi, lit. "New Bridge," has given its name to the quarter of Tōkyō in which the principal railway terminus is situated.—36. This example is in the stiff style, bordering on the Written Language, which is usual on such occasions *Shampan wo tsuida koppu,*

33. DIFFICULTY OF THE JAPANESE LANGUAGE.—Really, Japanese is a terribly complicated language. Even if one were to study till one's back became bent with age, one could not learn it thoroughly.

Oh! no; it is hardly so difficult a thing as that. It is a mere nothing if only you set yourself to it.

34. ASKING THE WAY.—Please tell me the way.

About three hundred and sixty yards further on, there is a turning to the left. You must turn down it, and then turn again to the right, after which you go straight on.

Then it is parallel with this street, isn't it?

35. THE WAY TO THE BRITISH EMBASSY.—Excuse my asking you; but would you kindly tell me the way to the British Embassy?

Certainly. Look here! If you follow this street branching off to the left in front of Shimbashi Bridge for a short way, and then skirt the electric tram line, you will get to Hibiya Park. Keep this on your right and walk straight on, till you come to a gate called the Sakurada Gate. Don't go through it, but turn to the left along the moat, and go straight on, and you will at once know which is the British Embassy by seeing the flag ahead.

Very many thanks. Excuse me for having trespassed on your valuable time.

36. A TOAST.—*The host, taking a glass of champagne in his hand, rises and says:*

Gentlemen! I am really overwhelmed by your kindness in coming here to-night, and I trust that you will ever continue to favour me with your friendship.

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lit. "a glass (into which some one) has poured champagne." *Kinki ni taemasen* lit. = "(I) cannot endure the delight." *Nao ai-kawarazu*, etc., lit. = "I request intimate intercourse still mutually changing not." *Naru* is bookish for *na*; conf. ¶ 197.

37. Denwa.—*Moshi! moshi! Watakūshi wa Banchō Jū-go-ban desu ga, Shimbashi shĭchi-hyaku nana-jū kyū-ban ye kakete kudasai.*

Hanashi-chū desŭ kara, chotto o machi kudasai.

38. Kyaku wo Mataseru.—*Hanahada shikkei deshĭta. Shĭ-kaketa yō ga atte, o matase mōshimashĭta.*

Dō itashimashĭte! Jĭtsu wa, sensei ni o negai ga atte deta n' desu ga,—o isogashii tokoro wo,—hanahada sumimasen.

39. Shin-yū Hōmon.

Kyaku. *Konnichi wa! O taku desŭ ka?*

Aruji. *Dare ka kita. Dete mi-na!*

Nyōbo. *Hai! oya! mā! kochira ye.*

Kyaku. *Kyō wa mō doko ye ka oide desŭ ka?*

Nyōbo. *Ie, orimasŭ. Mā! o tōri asobase .. Anata! Nakayoshi San ga irasshaimashĭta yo!*

Aruji. *Sō ka? .. Sā! kochira ye.*

Kyaku. *Sensei o uchi datta, ne!*

Aruji. *Yoku hayaku o de-kake deshĭta.*

Kyaku. *Hayaku mo nai. Mō ku-jĭ sugi da.*

Aruji. *Naruhodo!*

Kyaku. *Kyō wa "Sunday" da kara, mō o yasu ka to omotta.*

Aruji. *"Sunday" de mo, betsudan ate-hameta yō ga nai shi, sŭkoshi kibun ga warui kara, doko ye mo demasen deshĭta.*

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38. Near the end, viz. after *tokoro wo*, a sentence is left unfinished. *Hanahada sumimasen*="it is very improper" (for me to have intruded on you).—39. Observe how in Japan it is the husband who orders his wife about, and not *vice versâ*. The word *nyōbo* is non-honorific. For the *na* of *dete mi-na*, see p. 167, N.B.—Male speakers should avoid such strings of exclamations as *Hai! oya! mā!* also the *yo!* in the good lady's next remarks. After *kochira ye*

37. The Telephone.—Hallo! I am No. 15, Banchō. Please connect me with No. 779, Shimbashi.

The line is engaged; so please wait a few minutes.

38. Keeping a Visitor Waiting.—Kindly excuse my rudeness in keeping you waiting; but I was occupied with something which I could not leave half-finished.

Oh! pray don't mention it! To tell the truth, what I have come for is to ask you a favour. But I must apologise for intruding on you when you are so busy.

39. Looking in on an Intimate Friend.

Visitor. (*At the door*) Good day! Are you at home?

Host. (*To his wife*) Somebody has come. Go and see who it is.

Wife. All right.—(*To the visitor*) Oh! is it you? Please come in!

Visitor. Has your husband already gone out to-day?

Wife. No, he is at home. Please come in!—(*To her husband*) Here is Mr. Nakayoshi.

Host. Indeed!—(*To the visitor*) Oh! Please come in!

Visitor. And so you are at home, I see!

Host. You are on the move very early.

Visitor. Not at all. It's past nine o'clock.

Host. You don't say so.

Visitor. To-day being Sunday, I thought you might have gone out.

Host. True, it's Sunday. But I had no special reason for going out, besides which I am feeling rather unwell. So I was stopping at home.

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supply *o tōri nasai*. The English word "Sunday" is paraded by the speakers to show their erudition. Japanese *nichiyōbi* would do just as well. *Betsudan ate-hameta yō*, lit. "specially allotted (but active, not passive verb) business." For *shi* see p. 81. Observe the scantiness of honorifics in this little colloquy, arising from the intimacy of the two men.

40. O Chaya.

Jochū. *Irasshaimashĭ! Makoto ni o atsū gozaimasŭ.*

Kyaku. *Zuibun atsui, nē! Motto suzushii tokoro wa arimasen ka?*

Jochū. *Mina san ga sō osshaimasu ga,—kono tōri fŭsagatte orimashĭte, makoto ni o kinodokŭ sama desŭ. Sono uchi yoi tokoro ga akimasŭ kara, dōka koko ni negaimasŭ.*

Kyaku. *Sō ka? Shĭkata ga nai.*

41. Enzetsu-kwai Kaisan.—*Kono aida chotto o taku ye ukagaimashĭtara, anata wa go fuzai de gozaimashĭte, okusan no osshaimashĭta ni wa, Kinki-kwan ye enzetsu wo o kiki ni oide no yō ni uketamawarimashĭta ga,—nani ka mezurashii enzetsu de mo gozaimashĭta ka?*

Ō! Sono setsu wa, chōdo orimasen de, shitsurei itashimashĭta. Ano hi wa, ai-niku deshĭte, ne!—mottomo chito osoku de-kakemashĭta ga,—Kinki-kwan no mae made ikimasŭ to, doya-doya hĭto ga dete kimasŭ kara, naze ka to omotte kikimashĭtara, ni-ban-me no enzetsu-chū nani ka sūkoshi jōrei ni fureta koto ga atta to ka de, keisatsu-kwan ga chūshi wo meijita tame, sude ni kaisan ni natta toko deshĭte, jitsu ni zannen deshĭta.

Sore wa, oshii koto wo nasaimashĭta.

42. Miyanoshĭta de Kaimono.—Kyaku.—*Go men nasai!*

Akindo.—*He! irasshai! Chito o kake nasaimashĭ! Nani ka goran kudasaimase! Mada hoka ni iro-iro gozaimasŭ.*

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40. Observe how the waitress uses honorifics to the guest, but not the guest to the waitress. There would, however, be no harm in his doing so. *Kono tōri*, "this way," is often equivalent to our phrase "as you see." The words "I cannot accommodate you with one yet" have to be added in the English version, to complete the sense. *Sono uchi*, lit. "meanwhile," hence "soon."—41. *Go fuzai* is a highly cultivated expression. The common people prefer *o rusu*. *Oide no yō ni* is

40. At a Tea-house.

Waitress. Welcome! It is a very hot day, Sir.

Guest. Very hot, isn't it? Haven't you any cooler room?

Waitress. All our guests ask for cooler rooms. But we are, as you see, so full that I am sorry to say I cannot accommodate you with one yet. Please sit down here, Sir, until a better room becomes vacant.

Guest. Oh! then there's no help for it.

41. A Meeting Dispersed.—When I looked in at your house the other day, you were absent, and your wife said that you had gone to listen to some speeches at the Kinki Hall. Were they at all interesting?

Oh! it was very rude of me to happen to be out just then. On that day it was unfortunate, you know. To begin with, I was rather late in starting; and then, when I got as far as the Hall, I found the people all pouring out in confusion. And on enquiring the reason of this, I was told that in the second speech there had occurred some remarks which slightly infringed the government regulations, or something of that kind, and that the police had ordered the proceedings to be stopped. So when I arrived, the meeting had already broken up, which was a pity.

Oh! I am sorry for your disappointment.

42. Shopping at Miyanoshita.—*Customer.*—Excuse me.

Dealer.—Oh! pray come in, Sir. Please sit down a moment. Please inspect my wares. I have others besides, of various descriptions.

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an example of indirect quotation. The direct would be *oide da to*; conf. pp. 275-6. *Toko* near the end is for *tokoro*.

Kyaku.—*Omocha wo sŭkoshi misete kudasai*

Akindo.—*He! kashĭkomarimashĭta. Kono te* no mono de wa ikaga de gozaimasŭ?*

Kyaku.—*Naruhodo! kono uchi kara, iru dake no mono wo yorimashō.*

Akindo.—*Danna! kore wa ikaga de gozaimasŭ? Tabi-makura to moshimashĭte,—naka kara, kono tōri, andon ga demasŭ. Koko ga satsu-ire. Hiki-dashi ga fŭtatsu arimasŭ. Soroban, yōji-ire, kagami, iro-iro shĭ-konde arimasŭ. Mada koko ni kō iu mitsu-ire-ko no o bento ga arimasŭ. Kore ga fude-sashi, kore wa tabako-ire. Mina daijōbu ni dekite orimasŭ.*

Kyaku.—*Mazu sonna mono wa yoroshĭi.*† *Ōku wa, kodomo no miyage ni suru n' da kara, koko ye yori-dashĭta omocha ga kore dake to, undō-dama ga mitsu, muko ni mieru shĭtan-iro no bon ga ni-mai to, kono shashin-basami ga fŭtatsu. Kore dake de, ikura ni narimashō?*

Akindo.—*He! arigatō zonjimasŭ. Atari-mae wa, ni-en roku-jū-go-sen ni negaimasu*‡ *ga,—ni-en go-jis-sen ni o make-mōshĭte okimashō.*

Kyaku.—*Sore wa taisō takai. Sonna ni kake-ne wo itcha ikenai. Zutto o make nasai.*

Akindo.—*Ie! dō itashimashĭte! Kesshĭte o takai koto wa moshi-agemasen. Dono kurai made nara, negawaremashō*‡ *ka?*

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42. * The meanings of *te*, properly "hand," are almost endless. Here it signifies "sort," "kind."

Customer.—Please show me some toys.

Dealer.—All right, Sir! How would this kind of article suit you?

Customer.—Let me see! I will set aside from among these the ones that I want.

Dealer.—Sir! how would this suit you? It is called a travelling pillow. A lamp comes out of it, like this; also this purse for paper-money. It has two drawers. There are all sorts of other things inside it,—an abacus, a toothpick-holder, and a looking-glass. Here again is a luncheon-box in three parts, which all fit into one. This is a pen-stand, this is a tobacco-pouch. They are all quite solidly made.

Customer.—Well, I don't want that sort of thing. Most of the things I want are intended as presents to take home to the children. Here they are:—the toys which I have set aside here, besides three cups-and-balls, two of those sandal-wood-coloured trays over there, and those two photograph-frames. How much will the whole lot come to?

Dealer.—Oh! many thanks, Sir. The usual price would be two *yen* sixty-five *sen*; but I will let you have them for two fifty.

Customer.—That is awfully dear. You mustn't put on such fancy prices as that. You must go down a great deal.

Dealer.—Really, Sir, how *could* you expect me to? The things are not at all dear. What would be your idea as to the price, Sir?

† For *sonna mono wa yoroshii*, conf. p. 292, No. 72, and footnote.

‡ *Negau*, "to beg," is often used by the lower classes when addressing their superiors, to signify "to say," "to do," even "to sell."

Kyaku.—*Sō sa! ne! Ichi-en go-jïs-sen nara, kaimashō.*

Akindo.—*Sore de wa, danna! go muri de gozaimasŭ. Sonna ni kake-ne wa mōshimasen. Dōzo go jōdan osshaimasen de, mō sŭkoshi o kai kudasai.**

Kyaku.—*Sore de wa, ni-en made ni kaimashō.*

Akindo.—*Sayō de gozaimasŭ ka? O yasŭ gozaimasu ga,—mata negawanakereba† narimasen kara, o make-mōshĭte okimasŭ. Zehi o ŭme-awase wo.‡*

43. Rikutsu-zuki no Kodomo.—Chichi.—*Itagaki Haku wa, Kwazoku wa ichidai ni kagiru no iken wo happyo shĭta.*

Segare.—*Otottsan mo bimbō wa ichi-dai ni kagiru no iken wo happyō shimasen ka?*

44. Izure mo Kawari-mono.—Kimura Fujin.—*Hā! Kimura wa futsū no hĭto to wa chigau tokoro ga aru yō ni omotta kara, watakŭshi mo tsui ni kekkon shĭta no yo!*

O Ŭme Jō.—*Watashi mo sō darō to omotte yo! Kimura san ga anata wo o morai nasŭta to iu koto wo kiita toki, sugu so omotte yo!*

45. Oya no Na wo Hazukashimezu.—*Yabu-i Jun-an no musuko wa, yahari oyajï no ato wo tsugu, nē!*

Sō ka e? Ano musuko mo, isha ni nattă ka e? Chitto mo shiranakatta.

Unnya! Isha ja nai yo! Sōgi-gwaisha no shihai-nin wo yatteru kara sa!

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* "Deign to buy (it) a little more (dearly)," i. e. "Please give me a little more for it."

† See footnote to preceding page, and also ¶ 403, p. 250.

‡ Supply some such final verb as *negaimasŭ*. We have expanded the idea of this phrase in the English translation. *Ŭme-awaseru* is lit. "to fill in" (a hole with earth).

43. This and the following numbers are not fragments of real conversation, but what the Japanese call *otoshi-banashi*, that is, catches,

Customer.—Well, let me see! I'll take them, if you will let me have them for one *yen* fifty.

Dealer.—Oh! Sir, that is unreasonable. I don't put on such fancy prices as you seem to suppose. Please don't joke in this way, Sir, but give me a little more for things.

Customer.—Well, then, I'll give you two *yen*.

Dealer.—Only two *yen*? That is cheap, Sir. However, as I hope for your custom, I will go down to that price. But do, please, Sir, igive me the chance of recouping this alarming sacrifice by buying of me again.

43. A Logical Child.—*Father.*—Count Itagaki has proposed that nobility should not be allowed to be hereditary.

Son.—And you, papa, won't you propose that poverty shouldn't be allowed to be hereditary?

44. Cranks Both of Them.—*Mrs. Kimura.*—Oh! it was because I saw that Kimura wasn't altogether like other men that I ended by marrying him.

Miss Plum.—That's just what I thought. It came into my mind the moment I heard that Mr. Kimura had married you.

45. Keeping up the Family Reputation.—So it seems that Dr. Quack's son is inheriting his father's business after all.

Indeed? Has the lad become a doctor too? I had no notion of that.

Humph! He's no doctor. What I mean is that he has become manager of a firm of undertakers.

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quibbles, more like what we term anecdotes. More lit. "As for nobles, Count Itagaki has promulgated an opinion limiting them to one generation."—44. *Omotta*, lit. "thought," but best rendered by "saw" in many cases.—45. More lit. "not disgracing his parent's (father's) name." *Yabu-i*, "a quack," lit. "a bamboo thicket doctor," whence the appropriateness of the name *Jun*, "bamboo sprout," *an*, "a small villa" such as retired priests, doctors, poets, etc., inhabit. *Yatteru kara sa!* more lit. "oh! it is because he is doing manager, etc."

ANECDOTES.

¶ 450. MAKOTO NO SEKKEN.
TRUTH 'S ECONOMY.

Kenchō-goro[1] *no koto de, Kamakura*[2] *shikken ni*
Kenchō-period 's fact being, Kamakura Regent to

tsukaeta Aoto Saemon Fujitsuna to iu yakunin ga,
served Aoto Saemon Fujitsuna that say official (*nom.*)

aru yo Nameri-gawa wo wataru toki ni, kerai
a-certain night Nameri-river (*accus.*) crosses time in, retainer

ga ayamatte zeni jū-mon wo kawa ye otoshimashita no
(*nom.*) erring coin ten-cash (*accus.*) river to dropped (*trans.*) act

wo[3]*,—Fujitsuna wa, kyū ni hito wo yatoi,*[4]
whereas,—Fujitsuna as-for, suddenly people (*accus.*) having-hired,

taimatsu wo tsukete, kotogotoku hirowasete
torches (*accus.*) having-lighted, completely having-caused-to-pick-up.

kaeraremashita.[5]
deigned-to-return.

Kono koto wo, aru hito ga warattc,
This act (*accus.*) certain people (*nom.*) laughing-at,

"*Wazuka jū-mon no zeni wo oshinde, taimatsu wo*
"Trifle ten-cash 's coin (*accus.*) grudging, torches (*accus.*)

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1. For the use of *nengō* or "year-names," see p. 116. The best book of reference on the subject of Japanese chronology is Bramsen's "Japanese Chronological Tables."—2. Kamakura, now two hours' journey by train from the more modern city of Yedo or Tōkyō, was, during the Middle Ages, the capital of the feudal rulers of Japan. The Hōjō family of *Shikken*, or "Regents," occupied this position during the thirteenth and a portion of the fourteenth century, and Aoto Fujitsuna held high judicial office under the fifth ruler of their line. Aoto is the surname, Fujitsuna the personal (equivalent to our "Christian")

ANECDOTES.

TRUE ECONOMY.

The following incident happened about the period styled Kenchō (A. D. 1249—1256). When Aoto Saemon Fujitsuna, an official in the service of the Regent of Kamakura, was crossing the River Nameri one night, a retainer of his let ten cash fall by mistake into the river, whereupon Fujitsuna hastily hired some men, and made them light torches and pick all the money out of the water.

Some one is reported to have laughed at this, and to have said: "Through grudging the ten cash,

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name, and Saemon a kind of title, which has, however, almost come to form part of the actual name itself. The Nameri-gawa is a small stream near Kamakura.—3. The whole sentence down to here forms a sort of accusative to the following clause relating Fujitsuna's *action upon* what had happened. "Thereupon" or "whereas" is the nearest approach to a literal English rendering.—4. The indefinite form *yatoi* is here equivalent to a gerund, because correlated with the gerund *tsŭkete* immediately below; conf. p. 178, ¶ 278, and p. 264.—5. Observe how the sentence is rounded off by *kaeraremashĭta* (honorific potential for *kaerimashĭta*; conf. ¶ 403, p. 250. Further examples of such honorific potentials are offered below by *kikaremashĭta*, *iwaremashĭta*, and *mōsaremashĭta*). *Hirowaseta* alone would sound bald to Japanese ears, which generally expect to have the whole action related down to its very end; conf. ¶ 302, p. 197.

kattari, hĭto wo yatottari shĭte, nyūhi ga
now-buying, people (*accus.*) now-hiring doing, expense (*nom.*)
taisō kakattarō. Kore koso Ichi-mon oshimi
great-deal has-probably-cost. This indeed one-cash grudging
no hyaku shirazu *da" to itta sō desŭ.*
's hundred ignores is" that said appearance is.

Sore wo, Fujitsuna ga kikaremashĭte, "Sō
That (*accus.*) Fujitsuna (*nom.*) having-deigned-to-hear, "So
omou mono mo arō ga,—tsuiyashĭta zeni wa,
think persons also may-be although,—spent coin as-for,
tsŭyō shĭte iru kara, muyō ni wa naran
circulation doing is because, uselessness to as-for becomes-not
ga,—kawa no soko ye shizunda jū-mon wa, ima
whereas,—river 's bottom to sank ten-cash as-for, now
hirowaneba, tenka no takara wo ushinau kara
if-do-not-pick-up, world 's treasure (*accus.*) lose because
da" to iwaremashĭta.
is" that deigned-to-say.

Kore-ra ga, makoto no sekken to iu mono desŭ.
Such-as-this (*nom.*), truth 's economy that say thing is.

Oku wa tori-chigaete, sekken wo
Mostly as-for, taking-and-mistaking, economy (*accus.*)
okonau tame ni rinshoku ni naru mono mo arimasu
practise sake for, parsimony to become persons also are
ga,—sore-ra no hĭto to dōjitsu no ron ni
whereas,—such-like 's people with, same-day 's discussion in
wa narimasen.
as-for, becomes-not.

Shikashi, tōji no keizai-gakŭsha no setsu ni
Nevertheless, present-time 's political-economists of opinion to
itashĭtara, ikaga mōsaremashō ka?
if-one-made, how will-they-probably-deign-to-say?

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6. In this proverb *oshimi* = *oshimu hĭto*, "a grudging person." *Shirazu* is not the negative gerund of *shiru*, but its Classical "conclusive

Fujitsuna must have been put to great expense, what with buying torches and hiring men. This indeed is to be "*Penny wise and pound foolish.*"

Fujitsuna, hearing of this, said: "There may be some folks who think so. But the money spent is not wasted, because it remains in circulation, whereas the ten cash that sank to the bottom of the river would, if not picked up, have been treasure lost to the world. That is why I acted as I did."

Actions of this kind are examples of true economy.

Most people, mistaking one for the other, fall into parsimony while endeavouring to practise economy. But though there are such, Fujitsuna is not to be mentioned on the same day as they.

Still, if one were to ask the opinion of the political economists of the present day, what would *they* say?

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negative present," which is equivalent to the Colloquial *shiranai*.—7 I. e. "I do this because, if I did not pick it up," etc.

¶ 451. ARIGATA' NO KICHIBEI.
THANKFUL 'S KICHIBEI.

Mukashi "Arigata no Kichibei" to azana wo
Anciently "Thankful 's Kichibei" that nickname (*accus.*)

tsŭkerareteru[2] *ojiisan ga arimashĭte, donna*
is-having-got-affixed old-gentleman (*nom.*) (*there*) being, what

koto de mo "Arigatai! arigatai!" to yorokonde[3]
thing soever "(*I am*) thankful! (*I am*) thankful!" that rejoicing

kurashĭte iru hĭto deshĭte,—natsu hĭto ga kite,
passing-the-time is person being,—summer, person (*nom.*) coming,

"Kyō wa, hidoi atsŭsa de gozaimasŭ" to ĭimasŭ
"To-day as-for, violent heat is" that says

to, kono ojiisan no hentō ni, "Atsui jisetsu wa,
when, this old-gentleman 's answer in: "Hot season as-for,

atsui hō ga arigatai.[4] *Samui jibun wa, samui no*
hot side (*nom.*) (*is*) thankful. Cold season as-for, cold fact

ga arigatai" to yorokonde[5] *orimasŭ.*
(*nom.*) (*is*) thankful" that rejoicing is.

Mata hĭto ga Kichibei no bimbō wo sasshĭte,
Again people (*nom.*) Kichibei 's poverty (*accus.*) guessing,

"Nani ka to go fujiyū deshō" to
"Something-or-other that august inconvenience must-be" that

ĭimasŭ to,— "Ie! watakŭshi wa sai-shi no shimpai
say when,— "No! me as-for, wife-child 's anxiety

mo naku, ŭmai mono mo tabemasezu; sono sei ka, naga-iki
also is-not, tasty things also eat-not; that cause ?, long-life

wo shĭte imasŭ kara, arigatai" to[5]*,—tada*
(*accus.*) doing am because, (*I am*) thankful" that,—merely

nan de mo "Arigatai" to itte imasŭ.
everything "Thankful" that saying is.

1. *Arigatai* would be more strictly grammatical; but the stem form *arigata* with *no* is more idiomatic; conf. p. 125.— 2. For *tsŭkerarete*

THANKFUL KICHIBEI.

Once upon a time there was an old man who had got nicknamed "Thankful Kichibei," and who led a happy existence, always thankful for everything, whatever it might be. When any one came to see him in summer and complained of the excessive heat, the old man would reply: "In the hot season we must be thankful for the heat. In the cold time of year we must be thankful for the cold."

If again any friend should sympathise with his poverty, how inconvenient it must be in every way, he would and remark say: "Oh! no! I am troubled neither with wife nor child, nor do I eat savoury food. Perhaps it is for this reason that I am long-lived, and I am thankful for it." Thus did he use the word "thankful" about everything.

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iru see bottom of p. 192.— 3. *To yorokonde=to itte yorokonde*, i.e. "rejoicing, saying that."— 4. *Arigatai* here has a sort of objective sense, i.e. it means not exactly "thankful," but worthy of being thankful *for*."— 5. After *to* supply *itte*, "saying."

Aru toki, yoso no uchi ye itte, kaeri-
A-certain time, elsewhere 's house to having-gone, returning-

gake ni omote no hashira de atama wo kotsun to[6]
while in, front 's post by, head (*accus.*) bumpingly

buttsŭkemashĭta ga,—yahari "Arigatai! arigatai!"
hit whereas, —also "Thankful! thankful!"

to kŭchi no uchi de itte imasŭ kara, soba ni iru
that mouth 's interior in saying is because, alongside in is

hĭto ga: "Kichibei San! anata wa, nan de mo
person (*nom.*) "Kichibei Mr! you as-for, everything

ka de mo[7] *'Arigatai! arigatai!' to ii-nasaru ga,—*
whatever, 'Thankful! Thankful!' that say-deign whereas,—

hashira de atama wo utte, sazo itakarō
post at head (*accus.*) having-hit, indeed must-be-painful

ga,—sore de nani ga arigatai n' desŭ ?" to kiki-
whereas,—that by, what (*nom.*) thankful fact is?" that when

mashĭtara,— "He! kono itai no ga arigatai no
he-had-heard,— "Yes! this painful fact (*nom.*) thankful fact

desŭ.
is.

"Naze to iimasŭ to[8] *ima buttsŭketa toki, atama ga*
"Why? that says when, now hit time, head (*nom.*)

kudakete, shinde shimaimashĭta nara, itai koto
having-broken (*intrans.*), dying had-finished if, painful fact

mo nani mo wakarimasen ga,—inochi mo atama mo,
also anything understand-not whereas,—life also, head also,

o kage sama de[9] *buji deshĭta kara,*
honourable influence Mr. by, accidentless has-been because,

itai no ga shiremasŭ. Sore desŭ kara, makoto
painful fact (*nom.*) is-knowable. That is because, truth

ni arigatai" to kotaemashĭta.
in (*am*) thankful" that answered.

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6. *Kotsun to* is an onomatope for the sound of bumping or thumping.—7. An idiom, which is also pronounced *nan de mo*, *kan de mo*.

One day, when, having gone to a friend's house, he was returning home again, he struck his head a tremendous blow against a post at the entrance. But even then, one who was near him heard him muttering his thanks, and exclaimed: "Mr. Kichibei, you say 'thank you' to everything. But what *can* there be to be thankful for in hurting yourself by striking your head against a post?" "Why!" replied Kichibei, "the pain is exactly what I am thankful for.

"Don't you see that if, when I struck against the post just now, my skull had been fractured and I had died, I should have felt neither pain nor anything else, whereas I now feel the pain because, thanks to your kind influence, my life and my head are both safe? That is why I am truly thankful."

This *ka* or *kan* is probably the root of *kare*, "that."—8. *Naze to iu to* is an idiom meaning "for this reason," more lit. "if you ask why (then it is as follows)."—9. The words *o kage sama*, "thanks to your kind influence," are an empty compliment, indeed almost an expletive; conf. p. 294, No. 85.

Suru to[10], *kono koto wo saki-hodo kara koko no*
Thereupon, this thing (*accus.*) previous-period since, here 's

inkyo[11] *ga kiite orimashite, "Naruhodo!"*
retired-old-man (*nom.*) listening having-been, "Oh!-indeed!"

to[12] *kanshin shite, "Ā! arigatai, arigatai! Wa-*
that admiration doing, "Ah! (*I am*) thankful, thankful!

takushi mo, ima wa satori wo hirakimashita.
I also, now as-for, enlightenment (*accus.*) have-opened.

"Iro-iro nani ka no sewa ga yaketari,[13]
"Several-kinds something-or-other 's cares (*nom.*) sometimes-

sama-zama no tsurai koto ni tabi-tabi
burning, various-sort s' disagreeable things to often

attari shite, 'A! kurushii, kurushii!
sometimes-meeting doing, 'Ah! (*it is*) distressing, distressing!

Jitsu ni kono yo ga iya ni natta' to
Truth in, this world (*nom.*) objectionable to has-become' that

omou koto mo arimashita ga,— kore to iu no mo[14]
think fact also has-been whereas,—this that say fact also,

inochi ga aru kara no koto desu.
life (*nom.*) is because 's fact is.

"Shite miru to[15], *ima Kichibei San ga iu tōri,*
"And-therefore, now Kichibei Mr. (*nom.*) says way,

naruhodo! watakushi mo banji ga arigatai,
yes-indeed! I also, myriad-things (*nom.*) (*am*) thankful,

arigatai!"[16]
thankful!

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10. *Suru to* (short for *sō suru to*) is an idiom which is often used, as here, at the beginning of a sentence, in order to resume, as it were, what has gone before.—11. The term *inkyo* denotes a person who has retired from active life, and has handed over his business and the greater part of his property to his successor.—12. After *to* supply *itte*, "saying," or *omotte*, "thinking."

Hereupon the old father of the master of the house, who had been listening to the conversation from the beginning, was struck with admiration, and said: "Yes, indeed. Thankful, thankful must we be. This has taught me a lesson.

"Often, when worried by divers cares and confronted by various misfortunes, I have said to myself how wretched, wretched it all is,—and what an odious place the world has become to me. But even all these things exist only because life itself exists.

"A careful consideration therefore shows that, as Mr. Kichibei has just said, I too have everything, everything to be thankful for."

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13. *Sewa ga yakeru* (intrans.) = "to be busy and anxious." *Sewa wo yaku* (trans.) = "to take great trouble."—**14.** *Kore to iu no mo* = "this also," more lit. "also that (which people) say (is) this."—15. More lit. "when, having done so, one looks." Conf. *suru to* at top of page.—16. The words *watakŭshi mo* are, as it were, hung in the air without reference to any verb, while *hanji* is the subject of *arigatai*, here taken in its objective sense (conf. p. 349, note 4).

¶ 452. MATEBA AU TOSHI.[1]

IF-WAIT, WILL-AGREE YEARS.

Mukashi, miyako no machi ni Unazŭki Babā
Anciently, capital 's street in, Nodding Granny

to iu kŭchi-benkō no ii mono ga arimashĭte,
that say mouth-glibness 's good person (nom.) (there) being,

itsu mo yome ya muko no sewa wo shĭte, yo wo
always bride or bridegroom 's help (accus.) doing, life (accus.)

okutte orimashĭta ga,—aru toki san-jū-go i
passing was whereas,—a-certain time, thirty-five o

naru[2] *otoko no toshi wo kakushĭte, jū-go no musŭme*
becomes man 's years (accus.) having-hidden, fifteen 's girl

to engumi wo tori-mochi, yuinō made oku-
with, marriage (accus.) had-arranged, betrothal-gifts even had-

rasemashĭta ga,—sono nochi muko no toshi no
caused-to-send whereas,—that after, bridegroom 's years of

fŭketeru[3] *koto wo musŭme no oya ga kiki-tsŭkete,*
advanced-are fact (accus.) girl 's parent (accus.) having-heard,

"Hoka ni nani mo mōshi-bun wa nai ga,—mu-
"Elsewhere in, anything objection as-for, isn't but,—bride-

ko to musŭme to toshi ga ni-jū mo chigatte wa,
groom and daughter and, years (nom.) twenty even differing as-for,

ikani shĭte mo yome ni wa yarenai" to / iu.
how doing even, bride to as-for, cannot-send" that says.

Otoko no hō de wa, "Yuinō made sumashĭta
Man 's side on, "Betrothal-gifts even have-concluded

kara wa, shinrui ye taishĭte mo, sonna futsugō na
since as-for, kinsmen to confronting even, such inconvenient

koto wa kikasarenai kara, zehi mora-
thing as-for, cannot-cause-to-hear because, positively if-

wankereba shōchi shinai" to iu kara, nakōdo mo
receive-not, consent do-not" that says because, match-maker also

hidoku meiwaku shĭte, tsui ni kono koto wo
violently quandary doing, last at, this affair (accus.)

o kami ye uttaemashĭta.
honourable superiors to appealed.

IF THEY WAIT, THEIR AGES WILL COME RIGHT.

Once upon a time, in a street in the metropolis, there lived a glib-tongued old woman called Granny Nod, who gained her livelihood by negotiating marriages. Well, she once arranged a match between a man of five-and-thirty, whose age she concealed, and a girl of fifteen, and had gone so far as to make them exchange the gifts customary on betrothal. But afterwards the girl's father, having heard how far advanced the bridegroom was in years, said to the old woman: "I have indeed no other complaint to make about him; but really I cannot think of giving my daughter to one whose age differs from hers by twenty years."—On the bridegroom's side, however, it was urged that he could not consent to forego her, as it was impossible, even *vis-à-vis* his relations, to mention such a difficulty after the ceremony of exchanging gifts had once been concluded. Thus the match-maker was placed in a terrible quandary, and at last she brought the matter before the judge.

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1. I.e. "years which will agree if one waits."—2. *Naru=natta*, i.e. "had already become (thirty-five years old.)"—3. For *fūkete iru* conf. bottom of p. 192.

O kami de wa,[4] *sō-hō o*
Honourable superiors at as-for, both-sides honourably

yobi-dashi ni narimashĭte, musŭme no oya ni "Sono-hō
calling-forth to having-become, girl 's parent to, "You

wa, ittan yakŭsoku wo shĭte, ima-sara nan no
as-for, once agreement (accus.) having-made, now-again what 's

kado wo motte hadan itasŭ ?"[5] *to o tazune*
point (accus.) taking, rupture make?" that honourable enquiry

ni narimasŭ to,—"He! kono gi wa, nakōdo no
to becomes when,—"Ah! this affair as-for, match-maker 's

mono amari itsuwari wo mōshimashĭte, san-jū-go no
person too-much lie (accus.) having-told, thirty-five 's

muko ni jū-go no yome de wa, toshi ga ni-jū
bridegroom to, fifteen 's bride by as-for, years (*nom.*) twenty

chigaimasŭ. Sore yue fŭshōchi wo mōshimashĭta.
differ. That owing-to, dissent (*accus.*) (*I*) said.

Semete toshi hambun-chigai nara, musŭme wo
At-most years half-difference if-were, girl (*accus.*)

tsŭkawashimashō."
will-probably-send."

Kono toki yakunin no mōshi-watasaremasŭ ni wa :[6]
This time, official 's deigns-to-speak-across in as-for:

"Sonnara, sono-hō no nozomi-dōri ni shĭte tsŭkawasŭ[7]
"If-is-thus, you of wish-way in, doing (*I*) will-give

kara, ima yori go-nen tatte musŭme wo
because, now from, five-years having-elapsed, daughter (*accus.*)

okure. Muko no hō mo, sore made wa kanarazu
give. Bridegroom 's side also, that till as-for, positively

matanakereba naran. Sono toshi ni nareba, otoko
if-waits-not, is-not. That year to when-becomes, man

wa shi-jū, onna wa hatachi. Chōdo hambun-
as-for, forty; woman as-for, twenty-years. Just half-

chigai no toki ni naru" to mōshi-watasaremashĭta
difference 's time to becomes" that deigned-to-speak-across

kara, sō-hō osore-itte sagarimashĭta.
because, both-sides fear-entering descended.

Jitsu ni omoshiroi o sabaki desŭ.
Truth in, amusing honourable judgment is.

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4. *O kami de wa* = "the judge," more lit. "at the superiors," i.e. "the Government." For *de* thus used, conf. ¶ 90, p. 65. The words immediately following mean literally "it having come to

The judge, having sent for both parties, asked the girl's father what was his reason for breaking off an engagement to which he had once agreed. The father replied: "You see, my lord, the matter stands thus. The match-maker told too outrageous a falsehood, there being a difference of no less than twenty years between a bridegroom of five-and-thirty and a bride of fifteen. That is why I said I could not consent. I would give him my daughter, if their ages differed at most by half."

Then the judge gave judgment as follows: "As that is how matters stand, I will decide in accordance with your desire. Do you give him your daughter five years hence. The bridegroom, on his side also, must faithfully wait till then. By that time he will be forty, and the girl twenty. It will be the time when their ages will differ exactly by half."—Thus was judgment given, and both parties left the judgment-hall with deep respect.

Truly it was a witty decision.

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calling forth both sides."—5. Observe the total absence of honorifics in the judge's address to the litigant parties, who are of course immeasurably his inferiors.—6. Lit. "in his deigning (honorific potential) to give judgment," the verb becoming a sort of noun capable of taking postpositions after it.—7. *Ts'ŭkawasŭ* (the final *u* becoming short before *kara*, as in the case of *itasŭ* a few lines higher up) is here a sort of auxiliary = *yaru*; see p. 196.

¶ 453. GAKŪSHA TO KEKKON.[1]
LEARNED-MAN AND MARRIAGE.

Doitsŭ-koku no tofu de, Heidelberg to iu tokoro ni, dai-gakkō ga arimashĭte, soko ni kotoshi hachi-jū-roku ka shĭchi ni narareru toshi no yotta sensei ga hĭtori ororemasŭ[2]. *Kwakŭshaku*[3] *taru rōjin de, sono na wo Bunsen to iimashĭte, sono hĭto no semmon kara iceba, watakūshi-domo*[4] *no nakama de arimasu ga,—nenrei no chōyō*[5] *to, chishĭki no tashō kara mōshimasŭ to, ware-ware no dai-sensei de arimasu ga,—sono hĭto ga seinen no koro, aru beppin*[6] *to kon-in no yakŭ-soku ga dekite, nan-getsu ik-ka ni wa, gozen no jū-ichi-ji goro ni, tera ni oite kon-in no shĭki wo okonaō to itte, yakŭsoku wo shimashĭta ga,—fujin no hō de wa, rippa na yosooi wo shĭte, "Osoku naru to ikenai" to itte, jū-ji goro kara tera ni haitte, Bunsen no kuru no wo matte imashĭta ga,—jū-ichi-ji ni natte mo, jū-ni-ji ni natte mo, san-ji ni natte mo, yoji ni natte mo, Bunsen sensei yatte*[7] *konai kara,*

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1. This anecdote is extracted from a lecture delivered before the Imperial University Lecture Society by Prof. Nakazawa Iwata.—2. *Narareru* is honorific potential for *naru*; *ororemasŭ* is similarly for *orimasŭ*. Instead of saying "*is* eighty-six years old," Japanese idiom prefers to say "*becomes* eighty-six years old."—3. 鬢鑠 a learned Chinese word for "hale." The following particle *taru* is a book language form, a contraction of *to aru*, "being (that);" *na* would be the true Colloquial equivalent, but is not used with this particular word. *De*="being."—4. A humble term; see top of p. 49. *Ware-ware*, a little lower down, is humble too.

A SAVANT'S WEDDING.

At Heidelberg, a town in Germany, there is a university, where lives an old professor now eighty-six or seven years of age. He is a hale old man, and his name is Bunsen. He and I are colleagues, in the sense that we are both specialists in the same field. But the difference of our respective ages and of our talents makes of me his very humble follower. Well, this old gentleman, in his younger days, had engaged himself to a beautiful girl. It had been settled that the wedding should take place at the church at about eleven o'clock in the morning of a certain day in a certain month. So the bride, anxious not to be late, reached the church about ten in brilliant array, to find, however, that Bunsen had not yet arrived. Eleven o'clock came, twelve o'clock came, three o'clock, four o'clock,—still no sign of the Professor. A

The lecturer and Dr. Bunsen are both chemists.—5. *Chō-yō* = "old young;" hence "age." *Ta-shō* = "much little," hence "amount;" conf. ¶ 48, p. 34, for the "synthesis of contradictories," which these terms exemplify.—6. This word is used half-jokingly. Indeed there is a touch of raillery in all this passage, especially in the bride's words "*Osoku naru to ikenai.*"—7. A somewhat slangy substitute for the proper verb, which would here be *dete* or *miete*. Conf. *yarakashite*, so often used by the lowest classes as a substitute for all sorts of verbs. The *yatte* just below has its usual sense of "sending."

uchi ye hĭto wo yatte ukagawaseru to, sensei wa doko ye itta ka? inai to iu no de,[8] *fujin no hō de wa taisō hara wo tatete, sugu uchi ni kaette shimatta to iu koto.*[9]

Sate Bunsen sensei wa, sono hi no asa kara jikken-shitsu de chūsa na shĭken wo hajimete ita ga,—sono shĭken ni omoshiromi ga tsuite, jikan no sugiru no ni mo kokorozukazu, yagate tokei wo miru to, gogo no roku-ji de atta kara, ki ga tsuite, odoroite, tera ye itte miru to, fujin no hō wa, okotte kaette shimatta ato de arimashĭta. Soko de, Bunsen sensei no iwaku[10]*: "Kon-in tō iu mono wa, mendō-kŭsai mono da" to,—sore-giri sono go wa kon-in wo sezu ni, konnichi de mo kwakŭshaku taru rōjin de, musai de orimasŭ.*

[11]*Kore wo mite mo, gakumon no kenkyū no omoshiroi koto wa o wakari ni narimashō.*

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8. There is not any intention of quoting words actually used. *Iu* has here little signification. *To iu no de* = "it being the fact that..."—9. *Koto* is here a sort of expletive. *To iu*, "it is said that," does not require to be represented in the English transla-

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N.B. Apropos of this extract, we take the opportunity to remind students of the fundamental difference between English and Japanese in the matter of the length and complication of sentences, brought about by that system of syntactical "integration," which we have explained in ¶ 442—4, p. 280 *et seq.* No foreigner will

messenger was sent to the house to make enquiries. Where was he? Nowhere to be seen! Thereupon, home went the bride in a fury.

The fact was that the Professor had instituted some small experiment in his laboratory on the morning of the day in question, and had become so deeply interested in it as to fail to notice the flight of the hours. By and by, on looking at his watch and finding that it was six o'clock in the afternoon, he recollected the situation with dismay, and hurried off to the church to see what could be done. But the bride had already departed in her wrath. Thereupon, the Professor came to the conclusion that matrimony was a bother. So he remained unmarried from that day forward, and he still lives on as a hale old man, but wifeless.

This example may suffice to show you the attraction which scientific investigation is capable of exercising.

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tion.—10. *No iwaku*, lit. "the speech of," is a Classical equivalent for the Colloquial *ga iimashita*.—11. The original wording of this last paragraph has been slightly altered, to suit the purposes of the present work.

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attain to a good Japanese style, unless he learns how to concatenate his thoughts into long and complicated periods, just as no Japanese will express himself clearly in English unless he learns to be short and simple. The English translation of the above extract has no less than eighteen sentences. The Japanese original has but five.

¶ 454. *NAZE?*[1]

Eigo no "why," *sŭnawachi* naze *to iu koto wa, hanahada taisetsu de aru no ni, Shina ya Nihon no mukashi no hĭto-bito wa metta ni kono kotoba wo tsŭkawazu*[2], "*Kōshi no setsu da*" *to ka,* "*Mōshi no jiron da*" *to ka iu toki wa, mohaya betsu ni sono rikutsu wo sensaku suru koto mo naku, tada gaten shĭte shimau no ga tsūrei de ari; soko de motte,* "*Utagai wa bummei shimpo no ichi dai-gen-in da*" *to iu ron mo dekita wake de, ima wa yaya mo sureba Seiyō-jin wa* "*Utagai wa taisetsu na mono da; bummei shimpo no gen-in da. Sono shōko ni wa, Shina-jin ya Nihon-jin wa, mono-goto wo utagau to iu koto wo shinai ni yotte, itsu made tatte mo shimpo shinai de wa nai ka?*" *to ronji-tateru koto de aru ga,—kō iu rei nado ni hĭkareru to iu wa, o tagai sama ni*[3] *amari zotto itasan shidai to iwanakereba narimasen.*

Utagai to wa, tori mo naosazu naze *to iu kotoba no hitsuyō ni natte kuru gen-in de,—tatoeba, kodomo no jibun,* "*Uso itte wa, ikenai yo!*" *to obāsan nado ni ii-kikasareru de arō. Sono toki*

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1. This piece is a leading article taken from the columns of an extinct Tōkyō newspaper, the *Kaishin Shimbun*. It has been retained in this edition, though its point of view is somewhat antiquated, because of its representatively idiomatic style. Speak thus, and you will be intelligible to any audience, however uncultivated.

W H Y?

What is termed *why* in English and *naze* in our language, is a very important thing. Nevertheless, the Chinese and Japanese of olden times hardly ever used the word. When told perhaps that such and such was the doctrine of Confucius or the opinion advocated by Mencius, they habitually acquiesced without further enquiry into the rights of the question. Now, therefore, when the theory has arisen that doubt is one of the greatest sources of enlightenment and progress, and when, consequently, Europeans are apt to assert the importance of doubt and its services to the cause of civilisation, and to prove this their assertion by pointing to the Chinese and Japanese as instances of nations forever unprogressive, owing to their neglect to subject all things to the scrutiny of doubt,—when we hear such opinions ventilated, and find ourselves quoted in such a connection, we all must agree that it is by no means a pleasant state of affairs.

It is exactly this thing called doubt that causes the word *why* to become an indispensable one. Take a child, for instance. Probably its grandmother or somebody says to it : " Mind you mustn't tell stories ! " Then let the

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2. The word *naze* is little used even now, except in anger. The circumlocution *dō iu wake de ?* " for what reason ? " is generally preferred.

3. *O tagai sama ni*, " mutually," " for you and me," the honorific *o* giving a half-polite, half-comical tinge to the expression.

ni, "Naze uso wo itte wa, warui no de gozaimasŭ ka? to utagai wo ii-dashite goranjiro!—"'Naze' datte![4] Sonna kotoba wo kaesu mono de wa arimasen.[5] *Ningen wa, uso wo itte wa, warui mono ni kimatte orimasŭ" to atama-kabuse*[6] *ni ii-tsŭke-rareru ga tsūrei de arō.*

Naruhodo! ningen wa, uso wo itte wa, warui ni kimatte oru ni chigai nai ga,—sono warui rikutsu[7] *wo shitte gaten suru no to, tada bon-yari to gaten suru no to de wa onaji gaten suru no de mo, gaten no wake ga taisō chigau de arō to zonjimasŭ. Naze ni kuni ni wa seifu to iu mono ga aru no ka? Naze ni jimmin wa sozei wo osameru mono ka? Mazu utagai wo okoshite, sono rikutsu wo sensaku shite koso, hajimete jiyū-seido-ron mo okotte kuru to iu mono de,—tada rikutsu nashi ni, "Kuni ni wa seifu ga aru mono*[8]*, jimmin wa sozei wo osameru mono" to gaten shite ite wa, shidai ni hikutsu ni naru bakari de, kesshite shimpo suru koto wa arimasen.*

Naze *no hitsuyō na no wa, hitori dōtoku ya seiji nomi ni kagirazu, sono ta, sekai ni arayuru*[9] *mono-goto ni wa, donna sasai no ten ni itaru made mo, subete hitsuyō na koto de,—yoku seken no hito-bito ga "Gakumon ga taisetsu da, taisetsu da" to iu ga,—tsumari nan no gakumon mo, utagai wo moto*

4. *Datte* is from *da to itte*, "saying that;" but it has become a sort of interjection.

5. *De wa arimasen*, lit. "is not," is occasionally thus used in the sense of "must not."

6. *Atama-kabuse ni* = "with a snub." The kindred expression *atama kara kogoto wo iu* is a common phrase for "unreasonable

following doubt be expressed in reply. "Why is it wrong to tell stories?" and it will generally happen that the enquirer will be snubbed with a "Why?' indeed! None of your pert retorts for me! Every one agrees that it is wrong for people to tell stories."

Yes, indeed! no doubt every one agrees that it is wrong to tell stories; and to acquiesce in this principle with a knowledge of the reasons why story-telling is wrong, or to acquiesce in it unintelligently, is equally to acquiesce. But surely there is a great difference between the two modes of acquiescence. Why is it that there is what is termed a government in the country? Why do the people have to pay taxes? It is only by raising such questions and searching for reasons, that liberal political opinions get started. When people simply go on unreasoningly, accepting as ultimate facts the existence of government and the obligation to pay the taxes, they merely sink deeper and deeper into servility, and never make any progress.

Doubt is indispensable, not in morals and in politics only. It is indispensable in other things also, in every single thing in the world, down to the very smallest. People often say and repeat that learning is important. But after all, in no branch of learning is there any fruitful course to be pursued, unless we make doubt the foundation, and, with a perpetual

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scolding."

7. *Warui rikutsu* does not mean "a bad reason," but "the reason why it is bad;" conf. p. 60.

8. Supply *da*, "it is (a fact that there is a government, etc.)."

9. *Arayuru* is an exceptional verbal form derived from *aru*, "to be," and meaning "all that there are."

ni shi, naze naze *de motte oku no oku made rikutsu wo sensaku suru to iu koto ni hoka wa nai. Shi-sho Go-kyō*[10] *ni kaite aru mono-goto ni kesshĭte machigai wa nai to, tada rikutsu nashi ni gaten shĭte shimatte ita*[11] *hi ni wa, yo no naka wa Shi-sho Go-kyō inai no yo no naka de owaru no de, itsu made tatte mo susumu kizukai wa nai ga,—mottomo "Sore dake de, takusan da" to iu ki naraba, suman koto mo arumaĭ keredomo,* naze *wo mochiite, rikutsu wo sensaku shĭta*[12] *hi ni wa, rikutsu kara rikutsu to, shidai ni rikutsu ni hana ga saki, mi ga nari, kwairaku no shurui ga ōku mo ōkiku mo naru to wakari-kitte iru to shĭte mireba*[13], naze *wa mochiite mitai mono de wa nai ka ?*

Ningen ga hikutsu no kyokŭtan ni tassureba, zuiban omoi mo yoran fūzoku nado ga shōjiru mono de,—mugaku no kyokutan, sunawachi mono-goto no rikutsu wo shiran to iu koto no kyokŭtan mo, zuibun myō na mono de,—ni-jis-seiki no konnichi de mo, yaban no shakwai ni iri-konde miru to, ki-ō no senzo no koto ya, mirai no shison no koto nado wa, sŭkoshi mo omowazu ; tada ichi-dai-kiri ni owaru to iu yō na jinshu ga naka ni wa arimasŭ. Ina ![14] *ki-ō no senzo ya mirai no shison wa, iu made mo nashi. Hanahadashii no*

10. *Shi-sho Go-kyō,* "the Four Books and the Five Canons," is the name given to the sacred Classics of China, which form the basis of the Chinese polity and of the Confucian morality.

11. Substitute the present tense *iru,* "to be," for the past *ita* in order to understand this passage. Strange as it may appear, Japanese idiom always employs the past in such contexts ; conf. ¶ 275, p. 176.

why, search for reasons in the innermost recesses of the subject. So long as folks simply acquiesce, without reasoning, in the infallibility of every word that stands written in the Chinese Classics, the world will remain a Chinese Classic world, without a chance of progressing, however many centuries may roll by. Of course, too, it may be quite possible for those to get on thus, whose spirit is satisfied with such a state of things. But when people have once come to a clear understanding of how, if they use the word *why* and search for reasons, they will go on from reason to reason, so that the reasons will first bear blossoms and then fruit, and that more numerous and more intense kinds of happiness will be attained to, will not *why* then become a thing which they will like to try their hand at using ?

When human beings reach the *ne plus ultra* of servility, somewhat unexpected manners and customs are the result. Somewhat strange, too, are the results of the *ne plus ultra* of ignorance,—in other words, of a lack of knowledge of the reasons of things. Penetrate into savage societies at this very day, in this twentieth century of ours, and you will find among them races that show an utter disregard both for departed ancestors and for unborn descendants,—races that live for their own generation only. Nay ! what need to talk of departed ancestors and of unborn descendants ? Why ! when you get to the

12. Similar remark to the preceding : substitute the present *suru* for the past *shĭta* in order to understand the clause.

13. *To shĭte mireba = da ni yotte*, " in consequence of which."

14. A Classical word for " nay," used emphatically by contemporary writers in imitation of English idiom.

ni natte wa, genzai no oya-ko kyōdai no aida-gara ni sŭkoshi mo kwankei wo tsŭkete, shin-ai suru no, nan no[15], *to iu yō na koto mo naku, tada jibun is-shin ga dō ni ka kō ni ka romei wo tsunagu koto ga dekireba, sore de manzoku shĭte iru to iu jinshu mo ma*[16] *ni wa arimasŭ.*

Shokun! inu wo mi-tamae,—inu wo[17] *E! Ikaga de gozaru ? Oya-ko-rashiku omowareru wa, chichi wo nomu aida, wazuka bakari no koto de,—chi-banare wo suru to, mohaya tanin, —otto !*[18] *mattaku taken*[19] *ni natte shimau de wa nai ka ? Shikaraba, ima iu tokoro no yaban-jinshu no gotoki wa, iwayuru*[20] *"Kin-jū wo saru koto tokarazu"*[21] *no renjū de arō. Oya-ko kyōdai yori shĭte, shidai ni shin-ai wo rinjin ni oyoboshi, ichi-gun ni oyoboshi, is-shū ni oyobosu no ga aikoku-shin no genso da keredomo,—genzai no oya-ko de sae betsu ni shin-ai sen to iu yō de wa, totemo aikoku-shin nado no arō hazu wa nai.*

Shĭkashi Nihon-jin nado wa, shi-awase to sore hodo mugaku de mo naku ; shĭtagatte sōo ni aikokŭ-shin mo aru n' da ga, —sude ni aikokŭ-shin ga aru naraba, kōno naze *wa iyo-iyo*

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15. For *no* thus used enumeratively or to indicate a sort of pause, see ¶ 115, p. 80. *Shin-ai suru no, nan no* is, as literally as possible, "loving or anything-(else-)ing."

16. *Ma ni wa=tama ni wa* "occasionally." *Ma* originally meant "space," "room."

17. The emphatic repetition of the accusative after the verb is rather common, especially in the mouths of the lower classes.

18. *Otto* is an interjection, which we have very freely rendered by "excuse me."

very lowest races of men, some there are who pay not the slightest heed to the ties of kindred, who show no trace of family affection or of anything of that sort, but who are quite contented if, by hook or by crook, they can, each on his own account, scrape together a livelihood.

Gentlemen! just look at the way dogs live. What is it like, let me ask? Is it not true that the fondness between the parent and her young endures but for a brief season, while the puppies are sucking? Wean them, and at once they become strangers—excuse me, strange curs—to one another. This being so, I take it that such creatures as the savage races just referred to belong to the category described as "not far removed from the birds and beasts." To begin by parental, filial, and fraternal love, gradually to extend such kindly feelings to neighbours, then to all the people of a district, and next to those of a province is the origin of patriotism. But there can never be any such thing as patriotism in the absence of even the love between living parents and children.

However, we Japanese are fortunately not so ignorant as all that, and accordingly we have a fair share of the patriotic spirit. But having this patriotic spirit, the *why* of which I have spoken becomes all the more indispens-

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19. *Tanin* and *taken*, lit. "other-person" (or "stranger") and "other-dog," make a sort of pun, which we have endeavoured to render in the English version by "strangers" and "strange curs" (!)

20. An exceptional verbal form meaning "what is called," and derived from *iu*, "to say," like *arayuru* from *aru*, (see foot-note 9, p. 365).

21. This quotation is in the Written Language, where *tōkarazu* is the "negative conclusive present" of the adjective *tōi*, "far," and is equivalent to the Colloquial *tōku nai*.

hitsuyō ni natte kuru shidai de,—Shi-sho Go-kyō wo rikutsu nashi ni gaten shite, Shi-sho Go-kyō inai no yo no naka de owarō to omotte mo, kochira wa kore de manzoku shite mo, Ō-Bei shoshū wa manzoku sezu ; shidai ni naze *wo mochiite, shin-kwairaku wo shōjiru to sureba*[22]*, yūshō-reppai shizen no ikioi de, betsu ni Ō-Bei-jin ni Nihon wo horobosō to iu kokorozashi nashi to suru mo, hitori-de ni horobite shimau kara, shiyō ga nai. Nihon bakari, hoka ni kuni wa nai to iu koto naraba, go chūmon-dōri*[23] *Shi-sho Go-kyō inai no yo no naka de itsu made mo irareru keredomo, hoka ni kuni ga takusan atte wa, sō wa ikazu ; mendō-kusakeredomo,* naze *wo mochiite, mono-goto no sensaku wo seneba narimasen.*

22. *To sureba* = "if it should come to pass that."

23. *Go chūmon-dōri*, lit. "according to (your) august orders," here used half-jokingly in the sense of "if you please." This half-polite

able. Even should we, acquiescing unreasoningly in the dicta of the Chinese Classics, think to live on in a Chinese Classic world, the satisfaction with such a state of things would be for ourselves alone. None of the nations of Europe and America will be satisfied with it. They will go on using the word *why*, they will go on inventing new sources of happiness. This granted, there will be no help for it but that Japan must perish naturally, without the necessity for assuming any special intention on the part of foreign nations to destroy her, but by the mere working of the law of the survival of the fittest. If Japan were the only country in the world, then, gentlemen! you might continue forever to please yourselves by living on in a Chinese Classic world. But this plan will not do when there are so many other countries besides ours. Troublesome though it be, we are bound to use the word *why*, and to search to the root of everything.

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half-joking use of the honorifics is by no means uncommon, and is used to give many a sly tap under cover of an apparently polite style of address.

¶ 455. "SHINREI-JŌ NO KYŌGŪ."[1]

(YOKOI TOKIO SHI NO SEKKYO NO UCHI.)

Chikagoro Seiyō ni shinkwa-ron ga sakan ni okotte, kono tenchi bambutsu ga deki, kono yo no naka ga deki-agattaru ho-hō wo toki-akashimasuru. Sono setsu ni yotte mireba, kono sekai ni wa hajime wa shigoku tanjun naru seibutsu shika arimasenanda ga,—sore ga tekitō no kyōgū no hataraki wo uke, ima no fukuzatsu naru kono uruwashiki sekai wo tsukuri-dashimashita. Kono tekitō no kyōgū to wa, sunawachi shizen-tōta jano[2]*, shiyū-tōta jano to iu mono ga arimasu. Yūshō-reppai, tekishu-seizon to iu koto ga arimasu. Subete kore-ra seibutsu no hattatsu, shinkwa ni tekitō naru kyōgū to iu koto wo komaka ni setsumei shitaru mono*[3] *de arimasu. Ima kono kyōgū no hataraki wa, tada dō-shoku-butsu no nikutai no ue nomi narazu, mata watakushi-domo no chishiki no ue ni totte kangaete mo,*

1. Written with the Chinese characters 心靈上の境遇. This sermon was printed in a Christian magazine (now extinct) entitled "*Hankyō*," or "The Echo." It somewhat approaches the Written Language in its style. Thus we find: in line 2, *agattaru* for *agatta*; lines 4 and 6, *naru* for *na*; line 6, *uruwashiki* for *uruwashii*; line 6 of p. 374, *seshimeta* for *saseta*, etc.; furthermore the constantly recurring use of the indefinite form at the end of clauses, as *deki* in line 2, co-related with *deki-agattaru* in the next clause. Here are (for the benefit of the student's Japanese teacher) the Chinese characters with which the most difficult words in this sermon are written:—*shinkwa-ron*, 進化論, "the doctrine of evolution;" *fukuzatsu*, 複雜, "complicated;" *shizen-*

SPIRITUAL ENVIRONMENT.

(EXTRACT FROM A SERMON BY THE REV. YOKOI TOKIO.)

Of late years wide credence has been given in Western countries to the doctrine of evolution, which explains the method whereby heaven and earth and all that therein is arose,—the way in which the world was finished. According to this theory, the world at first contained none but the simplest types of life, which, thanks to the action of a suitable environment, resulted in the formation of our present complicated and beautiful world. The suitable environment in question includes such things as natural selection and sexual selection, such facts as the struggle for existence and the survival of the fittest. The theory explains in detail the conditions of environment which are favourable to the development and evolution of living beings. Now, this action of the environment is exercised not only on the bodily frames of animals and plants. It is as clearly to be traced in the develop-

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tota, 自然淘汰, "natural selection;" *shiyū-tōta*, 雌雄淘汰, "sexual selection;" *yūshō-reppai*, 優勝劣敗, "the struggle for existence" (including the idea of the survival of the fittest); *tekishu-seizon*, 適種生存, "the survival of the fittest;" and, close to the end, *jika-dōchaku*, 自家撞着, "self-confutation."—2. *Jano* is the Kyōto equivalent of the *dano* explained on p. 80.—3. *Mono* in this sentence is equivalent to *koto* in the next. The author was perhaps led to this somewhat exceptional use of *mono* by an instinctive dislike to the repetition of too many *koto* in succession.—4. This *mono* denotes the doctrine of evolution.—5. Short for *dōbutsu shokubutsu*.

hanahada akiraka ni wakarimasŭ. Gakŭsha to gujin ga dekiru no mo, sono kyōgū ikan ni yotte ōi ni sadamaru koto de, ima koko ni onaji saichi, onaji rikiryō wo motte oru kodomo wo totte, hĭtori wa goku inaka no shimbun wo miru koto mo nai chihō ni[6] oki; mata hĭtori wa, kore wo totte[6], bummei no chūshin to iu Tōkyō ni oki, tsui ni daigaku ni irete shūgaku seshimeta nraba, go-nen ka roku-nen no nochi ni wa, kono fŭtari no chishĭki-jō hotondo ten-chi no chigai ga dekiru koto de arimasŭ. (*Chū-ryaku*[7].)

Yo no naka no hĭto ga mōshimasuru ni, watakŭshi wa yoi koto wo shĭtai to iu kangae ga jūbun ari; watakŭshi ni wa zen wo nashĭtai to iu negai ga jūbun ari; watakŭshi no okonai wo mite mo, watakŭshi wa kakubetsu warui koto wo shĭte oru to wa omoimasen. Sude ni watakŭshi no kokoro ni ryōshin ga atte, watakŭshi ni zen wo susume, aku wo imashimemasŭ kara, sono ryōshin no sashizu wo motte ikeba, betsu ni Seisho wo yomazu, betsu ni inori wo shinakŭte mo yoroshii to iu is-shu no kangae ga gozaimasŭ. Sate kono kangae wa, Nihon nomi ni okonawarete oru chiisai mono ka to iu ni, Seiyō no mottomo bummei naru Doitsu, Igirisu ni oite mo okonowaruru tokoro no mono de aru. Shūkyō wa iranai, sekkyō wo kiku koto wa iranai, Seisho wo yomu koto wa iranai, tada watakŭshi no kokoro de warui koto wo shinakereba yoroshii to mōshimasŭ. Dō de arimashō ka? Koko ni goku chiisai hĭto-tsubu no shii-no-mi ga dete kite mōsu ni, "Watakŭshi wa, watakŭshi no uchi ni kano kōdai naru sora ni sobiyuru shii-no-ki to naru no chikara wo motte ori, kore to naru keikwaku wo sonaete oru ga yue ni,

6. Lit. "as for again one, having taken him" (*kore*).—7. This word is

ment of our intelligence. The environment it is, which chiefly determines whether a man shall be learned or ignorant. Take two children of equal intelligence and ability. Set down one of them in some remote spot where there is not even a newspaper to be seen. Take the other, and set him in Tōkyō, the centre of enlightenment; let him finish his studies at the university, and in five or six years there will result, in the intellects of these two youths, a difference almost as great as that which divides heaven from earth.....

People declare themselves to be full of good resolves, full of yearnings after virtue, and incapable, on self-examination, of discovering anything particularly reprehensible in their actions. Their hearts, say they, have a good conscience, which recommends virtue to them and restrains them from vice,—a conscience which, if they follow its dictates, obviates all special need of reading the Bible and engaging in prayer. Nor is such a way of thinking an insignificant exception confined to Japan. It is to be found in the most civilised countries of the West,—in Germany and in England. There, too, men are apt to say that there is no use in religion, no use in hearing sermons preached, no use in reading the Bible, and that nothing is required beyond good intentions. Now, my brethren, how would it strike you, if a tiny acorn were to come and tell you that it contained in itself the capacity for growing into one of those gigantic oaks which rear their heads to the skies, and that, as its design was to become such a one, it had no special need of

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used, as a row of stars or dots is with us, to show that a passage has been omitted. It signifies literally "abbreviating" (i. e. dispensing with), *ryaku*; "the middle," *chū*.

betsu ni taiyō ni terasarenai de mo yoroshii, ame ni awazu to mo yoroshii, tsŭchi no naka ni ne wo habikorasenai de mo yoroshii" to iwaba, mina sama wa kore wo motte ika naru koto to nasaruru ka? Sadamete "Kōman ni mo hodo ga aru. Negau dake de wa, mokŭteki wa tasserarenai" to ōseraruru ni chigai nai.

Oyoso hĭto wa, ika naru hĭto nite mo, toki to shĭte zen wo nashĭtai to iu negai wo okosan mono wa arimasen. Ano Ishĭkawa Goemon[8] *mo, isshō no uchi ni wa, kanarazu zen wo nashĭtai to iu nen wo okoshĭta koto ga aru ni chigai nai. Shĭkashi kanji ga okotta kara to itte,*[9] *zennin to wa mōsaremasen. Ware-ware mo, toki to shĭte wa, hijo ni shinkoshin ga okori, Seisho wo yomazu ni oraren koto ga arimasŭ; shinja no hĭto to majiwarazu ni oraren to iu koto ga arimasŭ. Shĭkashi kanji ga okotta kara to itte*[9]*, rippa naru Kami no shinja to wa mōsaremasen. Tada ni kokorozashi dake de wa yaku ni wa tatan; kanji dake de wa mokŭteki wa tasseraren. Kore wo yoseĭ shi, kore wo hattatsu seshimuru ni tekito naru kyōgū ga hanahada hĭtsuyo de arimasŭ. Shūkyō wa iranai, Seisho wa iranai to iu hĭto-bito wa, dare ka to iu ni,—sono hĭto ga mottomo shinkwa-ron wo tonaete, yoki kyōgū ga nakereba dōbutsu mo, shokubutsu mo, ningen mo dekinai to iu hĭto de, gakko wo omonji, shomotsu wo omonzuru tokoro no hĭto de arimasŭ. Kare-ra wa tada dotoku-jō, shinko-jō no koto ni kagiri, zenryō naru kyōgū wa iranai to iimasŭ. Yo no naka ni jika-dōchaku to iu koto ga ōku arimasu ga,—kore yori hanahadashĭki osoroshĭki jika-dōchaku wa arumai to omoimasŭ.*

8. A notorious highwayman of the latter part of the sixteenth century. He suffered the penalty of his innumerable crimes by being boiled to death in a cauldron of oil. The scene of the execution was

being shone on by the sun, no need of being moistened by the rain, no need of spreading its roots into the soil? What would you think of this? Most assuredly you would say that even conceit has its limits, and that the forming of a wish by no means entails reaching the goal.

There are none among the sons of men who do not occasionally form virtuous resolves. Doubtless Ishĭkawa Goemon himself formed virtuous resolves some time during the course of his life. But good impulses cannot be said to constitute a virtuous man. We ourselves occasionally experience an extraordinary ardour of belief, an extraordinary craving to read the Bible, an irresistible attraction towards the society of believers. But such good impulses cannot be said to constitute us exemplary Christians. A mere intention is of no use. A mere intention will not make us attain to the goal. It is essential that we should be placed in an environment calculated to foster our good intentions and develope them. Who are the men who say that religion and the Bible are useless? They are those self-same ones, who, holding firmly to the doctrine of evolution, and asserting that neither animals, plants, nor human beings can develope without a favourable environment, lay the greatest stress on schools and on book-learning. It is only in matters of faith and morals that they assert the uselessness of a virtuous environment. Numerous as are the instances which the world affords of self-confutation, surely there never was a more extreme, a more terrible instance of self-confutation than this.

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the dry bed of the river Kamo at Kyōto.—9. For this idiom see ¶ 118, p. 83.

¶ 456. FŪKUZAWA Ō NO EIGO BENKYŌ.

("FŪKU-Ō[1] JIDEN" YORI BASSUI.)

Watakŭshi ga Edo ni kita sono yokunen—sŭnawachi Ansei[2] *roku-nen—go-koku jōyaku to iu mono ga happu ni natta no de, Yokohama wa masashĭku hiraketa bakari no tokoro, soko de watakūshi wa Yokohama ni kembutsu ni itta. Sono toki no Yokohama to iu mono wa, gwaikoku-jin ga chira-hora kite iru dake de, hori-tate-goya mita yō na uchi ga shoho ni choi-choi dekite, gwaikoku-jin ga soko ni sunde, mise wo dashĭte iru. Soko ye itte mita*[3] *tokoro ga, chotto mo kotoba ga tsūjinai. Kotchi no iu koto mo wakaranakereba, atchi no iu koto mo mochiron wakaranai; mise no kamban mo yomenakereba, bin no hari-gami mo wakaran. Nani wo mite mo, watakūshi no shitte iru moji to iu mono wa nai. Eigo da ka, Futsugo da ka, ikkō wakaranai. Kyoryūchi wo bura-bura aruku uchi ni, Doitsu-jin de Kiniffuru to iu shōnin no mise ni buchi-atatta. Sono shōnin wa Doitsu-jin de koso are,*[4] *Rango, Rambun ga wakaru. Kotchi no kotoba wa roku ni wakaranai keredomo, Rambun wo kakeba dōka imi ga tsūzuru*[5] *to iu no de, soko de iro-iro na hanashi wo shĭtari, chotto kaimono wo shĭtari shĭte, Edo ni kaette kita. Go kuro na hanashi de.*[6] *Sore mo yashĭki ni mongen*[7] *ga aru no de, mae no ban no jū-ni-ji kara itte,*

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1. As if we should write "old [Mr.] F." Such abbreviations are elegant in the Written Style, see p. 33.—2. The "year name" *Ansei* lasted from 1854 to 1860.—3. *Itte mita* = "went," "visited."—4. For *koso* and its "government," see Vocabulary, *s. v.*—5. Book form for *tsūjiru*.—6. Honorific applied to himself, and sentence incomplete,—both diomatic.—7. Lit. "gate limit." Fukuzawa was living in the mansion

Mr. FUKUZAWA'S ENGLISH STUDIES.

(AN EXTRACT FROM "FUKUZAWA'S AUTOBIOGRAPHY.")

A year after my arrival in Yedo (from Ōsaka), in the year 1859, the Treaties made with five Western Powers were published; so Yokohama had only then just been opened. It was then that I went down from Yedo to have a look at the new settlement. Very few foreigners had arrived there at that time. Their dwellings, which were little better than log huts, were dotted about here and there. In these houses they opened shops. On visiting these places I was greatly embarrassed, as I had no means of communication with the foreigners who kept the shops. They did not understand my Japanese, and of course I could not make out what they said. I could neither read the shop signs nor understand the labels on bottles. Among all the letters that met my eye there was not one that was familiar to me. Was it English that was written, or was it French? I did not know at all. In wandering through the foreign settlement, I came across a shop owned by a German named Kniffler. This man, though a German, understood written and spoken Dutch. He didn't know much Japanese, but he said that if I wrote in Dutch he could manage somehow or other to understand me. So I carried on a good deal of conversation with him in this way; and, after making a few purchases, went back to Yedo. The whole thing had proved to be a very toilsome affair. In those times leave of absence from the mansion of

of his feudal lord, the Daimyō of Nakatsu in Kyūshū, and the outer gate always closed at a certain hour.

sono ban no jū-ni-ji ni kaetta kara, chōdo it-chūya aruite ita wake da.

Yokohama kara kaette, watakŭshi wa ashi no tsŭkare de wa nai; jitsu ni rakŭtan shĭte shimatta. Kore wa![8] kore wa! dōmo! shĭkata ga nai. Ima made su-nen no aida shini-mono-gurui ni natte, Oranda no sho wo yomu koto wo benkyō shĭta. Sono benkyō shĭta mono ga ima wa nan ni mo naranai. Shōbai-nin no kamban wo mite mo, yomu koto ga dekinai. Sari to wa, makoto ni tsumaran koto wo shĭta wai[9] to, jitsu ni rakŭtan shĭte shimatta. Keredomo, kesshite rakŭtan shĭte irareru baai de nai. Asŭko ni okonawarete iru kotoba, kaite aru moji wa, Eigo ka Futsugo ni sōi nai. Tokoro de, ima sekai ni Eigo ga futsū ni okonawarete iru to iu koto wa kanete shitte iru. Nan de mo, are wa Eigo ni chigai nai. Ima waga kuni wa, jōyaku wo musunde, hirake-kakatte iru. Sasureba, kono go wa Eigo ga hitsuyō ni naru ni chigai nai. Yōgaku-sha to shĭte, Eigo wo shiranakereba, tote mo nani ni mo tsūzuru koto ga dekinai. Kono go wa, Eigo wo yomu yori hoka ni shĭkata ga nai to,[10] Yokohama kara kaetta yokujitsu da,[11]—ichi-do wa rakŭtan shĭta ga, dōjĭ ni mata arata ni kokoro-zashi wo hasshĭte, sore kara irai wa, issai banji Eigo to kakugo wo kimete;—sate sono Eigo wo manabu to iu koto ni

8. Here equiv. to "alas!"—9. See Vocabulary. *Wai* is current colloquially only in Kyōto and the provinces to the west, but may be heard in Tōkyō on the stage. Fukuzawa's speech bewrays his western origin in several places, e.g. *kayōte* for *kayotte*. Conf. p. 163, ¶ 238.—10. A new paragraph here in the English version, though the original has but a comma, illustrates what has been said in ¶¶ 442-4 about Japanese long sentences.—11. The sentence will be better understood and parsed, if *da* be omitted.

the lord one served was limited to a certain number of hours. I started one night at 12 o'clock and returned at the same hour the following night. So it meant that I had been on the tramp for no less than 24 hours.

But when I got back from Yokohama what I felt most was not the fatigue of the journey but bitter disappointment at the results of my visit. Alas! alas! How hard indeed was my lot! There had I been working myself to death for a series of years in order to be able to understand Dutch books, and now all my study had turned out to be quite useless. It did not enable me to decipher even the shop signs which I had seen. "This being so," said I to myself, "I have indeed done a stupid thing." For a while I was quite despondent. But it was no time for despondency. It appeared to me that the language spoken and written in Yokohama must be either English or French. Now it happened that prior to this I had heard that English was in general use in various countries. So I said to myself:—"The language used in Yokohama is certainly English. This country is now making treaties with Western Powers and is in the process of being opened up. This being the case, henceforth a knowledge of English will certainly become necessary. A Japanese who professes to be versed in Western learning and yet who knows no English, do what he may, will not be able to understand anything at all. There is no other course for me to follow hereafter but to master written English."

It was the day after I got back from Yokohama when for a while I gave way to a fit of despair. But on that very day a new resolve sprang up in my mind,—I determined that thenceforth the study of English should be the one great purpose of my life, and that all things should be made to give

tsuite, dō shĭte ii ka tori-tsŭki-ha ga nai. Edo-jū ni, doko de Eigo wo oshiete iru to iu tokoro no arō wake mo nai. Keredomo dan-dan kiite miru to, sono toki ni jōyaku wo musubu to iu ga tame ni, Nagasaki no tsūji no Moriyama Takichirō to iu hĭto ga Edo ni kite, Bakŭfu[12] *no go yō*[13] *wo tsŭtomete iru. Sono hĭto ga Eigo wo shitte iru to iu uwasa wo kiki-dashĭta kara, soko de Moriyama no uchi ni itte, narai-mashō to kō omŏte, sono Moriyama to iu hĭto wa, Koishĭkawa no Suidō-chō ni jūkyo shĭte ita kara, sassoku sono uchi ni itte, Eigo kyōju no koto wo tanomi-iru to, Moriyama no iu ni, "Sakkon go yō ga ōkute, taihen ni isogashii keredomo, sekkaku naraō to iu naraba, oshiete shinzeyō.*[14] *Tsuite wa, mainichi shukkin-mae asa hayaku koi" to iu koto ni natte, sono toki watakŭshi wa, Teppozu ni sumatte ite, Teppozu kara Koishĭkawa made yagate ni-ri yo mo arimashō. Mai-asa hayaku okite yuku. Tokoro ga, "Kyō wa mo shukkin-mae da kara, mata myōchō kite kure." Akuru asa hayaku yuku to, "Hĭto ga kite ite, ikenai" to iu. Dō shĭte mo, oshiete kureru hima ga nai. Sore wa, Moriyama no fŭ-shinsetsu to iu wake de wa nai. Jōyaku wo musubō to iu toki da kara, naka-naka isogashĭkute, jissai ni oshieru hima ga ari wa shinai. Sō suru to, "Konna ni maichō kite, nani mo oshieru koto ga dekin de wa, kinodoku da. Ban ni kite kuren ka." "Sore ja, ban ni mairimashō" to itte, kondo wa higure kara de-kakete yuku.*

12. *Bakŭ-fu* means the "Shōgun's government," the term being derived from the tent (*baku*, better *maku*) from which that military ruler may have originally issued his orders and *fu*, "court." *Kōgi*, used on p. 386, was an alternative name for it.—13. Not "*your* business, honorific *go* here pointing to the Shōgun's government, just as nowadays it would point to the Emperor.—14. A mongrel form, half Book Language, equiv. to Colloq. *agemashō*.

way to it. But the question was, how was I going to begin? At that time there were no facilities for commencing such a study. There was of course no place anywhere in Yedo where English was taught. But after a while by inquiry I found out that a Nagasaki interpreter called Moriyama Takichirō was in Yedo, in the employ of the Government, in connection with the drawing up of the new treaties, and it was said that he knew English. So I thought I would go to his house and get him to teach me. He was living then in Suidō-chō, Koishikawa. I at once applied to him. This is what he said :— "At present, having a great deal of official business in hand, I am very busy; but since you say you are bent on learning English, I am willing to teach you. But you must come early every morning before I go to office." Thus the affair was arranged. At that time I was living in Teppōzu, which is, I should say more than five miles distant from Koishikawa. Well, I went to Mr. Moriyama's house every morning. But I did not get what I wanted. One morning he said :—"It is now near the time for my starting for office; so please come to-morrow morning." The next morning when I got there earlier, I was again put off. "Somebody has come to see me this morning," said Mr. Moriyama; "so it is no go." It was quite evident that he had no time to teach me. His refusal to do so was not because he was unobliging. As the treaties had to be got ready for signing then, of course he was very busy and had no time to give to teaching me English. But after making the above remark, he added :—"I can't bear to see you coming like this every morning and going away without my being able to teach you anything. Won't you come at night?" "I will do so," was my reply. So after that I started for his house after dark.

Ano ōrai wa chodo ima no Kanda-bashi Hĭtotsu-bashi-soto no Kōtō Shogyō Gakkō no aru atari de, moto Gojūn-ga-hara to iu ōki na matsu no ki nado ga oi-shigette iru, osoroshii, sabishii tokoro de, oi-hagi de mo desō na tokoro da. Soko wo Koishĭkawa kara kaeri-michi ni yo no jū-ichi-ji jū-ni-ji goro tōru toki no kowasa to iu mono wa, ima de mo yoku oboete iru. Tokoro ga, kono yo-geiko mo yahari onaji koto de, "Komban wa kyaku ga aru," iya "Kyū ni Gwaikoku-gata (Gwaimushō)[15] *kara yobi ni kita kara, dete yukanakereba naran" to iu yō na wake de, tonto shĭkata ga nai. Oyoso soko ni fŭta-tsŭki ka mi-tsŭki kayōta*[16] *keredomo, dō ni mo hima ga nai. Tote mo konna koto de wa, nani mo oboeru koto mo dekinai. Kuwōru ni, Moriyama to iu sensei mo, nani mo Eigo wo taisō shitte iru hĭto de wa nai. Yōyaku sŭkoshi hatsuon wo kokoroete iru to iu gurai.*[17] *Tote mo kore wa shĭkata ga nai to, yoginaku dannen.*

Sono mae ni watakŭshi ga Yokohama ni itta toki ni, Kiniffuru no mise de usui Ran-Ei kwaiwa-sho wo ni-satsu katte kita. Sore wo hĭtori de yomu to shĭta tokoro de, jisho ga nai. Ei-Ran taiyaku no jisho ga areba, sensei nashi de jibun hĭtori de gesuru koto ga dekiru kara, dōka jisho wo hoshii mono da to itta tokoro de, Yokohama ni jisho nado wo uru tokoro wa nai. Nan to mo shĭkata ga nai. Tokoro ga, sono toki ni Kudan-shĭta

15. *Gwaimushō* alone is now used.—16. Western Jap. for *kayotta* (Similarly above *omōte* for *omotte*, and further on *negōta* for *negatta*.) Just below, *dō ni mo* is Western for *dō shite mo*.—17. After *gura* supply *deshĭta*; after *dannen* supply *shĭta*.

On my way there I had to cross a plain that was then called Gojiin-ga-hara. It was situated beyond Kanda-bashi and Hitotsu-bashi, not far from where the High Commercial School now stands. At that time this plain was thickly wooded with huge pines and other trees, so that at night it was a fearfully lonely, uncanny spot where one feared that a highwayman might come bouncing out on one at any moment. I have a vivid recollection even to-day of the terror which I felt when passing along through the trees at eleven or twelve o'clock at night on my way home. The end of it all was that my nightly visits were as fruitless as my morning ones had been. I was put off with one excuse or another. At one time I was told that Mr. Moriyama had visitors, at another that he had been summoned to the Foreign Office and had to go there at once. The thing was hopeless. I kept up my visits to his house for two or three months, but I saw that, do what he would, he could not find time to teach me. It was plain that I could never learn English by going on in this way. Moreover, I found out that Mr. Moriyama was not at all well acquainted with English; that he had got no further than knowing a little about pronunciation. So I was forced to the conclusion that there was nothing for it but to try some other way.

Now it happened that when in Yokohama I had bought of Mr. Kniffler two little Dutch-English colloquial phrase-books. I intended to study these by myself, but I had no dictionary. I thought that if I only possessed an English-Dutch dictionary, I could interpret English without the aid of a teacher; and so I enquired for a dictionary, but was told that in Yokohama there was no shop where such books were sold. So here I was stumped again. But I did not give up hope. At that time, at the foot of the Kudan Hill there was a Government

ni Bansho-shirabe-jo[18] *to iu Bakŭfu no Yō-gakkō ga aru. Soko ni wa iro-iro na jisho ga aru to iu koto wo kiki dashĭta kara, dō ka shĭte sono jisho wo karitai mono da. Kariru ni wa nyūmon shinakereba naran. Keredomo hanshi ga dashi-nuke ni Kōgi (Bakŭfu) no shirabe-jo ni nyūmon shĭtai to itte mo, yurusu mono de nai. Hanshi no nyūmon-negai ni wa, sono Han no rusu-i to iu mono ga gwansho ni oku-in wo shĭte, shĭkaru nochi ni*[19] *nyūmon wo yurusu to iu. Sore kara Han no rusu-i no tokoro ni itte, oku-in no koto wo tanomi, watakŭshi wa kami-shimo wo kite, Bansho-shirabe-jo ni itte, nyūmon wo negōta. Sono toki ni wa Mitsŭkuri Rinshō no ojii-san no Mitsŭkuri Gempo to iu hĭto ga shirabe-jo no tōdori de, sassoku nyūmon wo yurushĭte kurete ; nyūmon sureba jisho wo kariru koto ga dekiru. Sugu ni haishaku wo negōte, Ei-Ran taiyaku no jisho wo te ni uke-totte, tsūgaku-sei no iru heya ga aru kara, soko de shibaraku mite, sore kara kwaichū no furoshĭki wo dashĭte, sono jisho wo tsutsunde kaerō to suru to, "Sore wa naran. Koko de miru naraba, yurushĭte kurushĭku nai ga, uchi ni mochi-kaeru koto wa dekimasen" to sono kakari no mono ga iu. Korya!*[20] *shĭkata ga nai. Teppōzu kara Kudan-zaka-shĭta made, mainichi jibiki wo hiki ni yuku to iu koto wa, tote mo ma ni awan hanashi da. Sore mo yōyaku nyūmon shĭte, tatta ichi-nichi itta-giri de dannen.*

Sate, dō shĭtara yokarō ka to kangaeta tokoro de, dan-dan[21] *Yokohama ni yuku shonin ga aru. Nani ka Ei-Ran taiyaku no*

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18. Lit. "place for examining barbarian writings," a designation showing in what low esteem the Foreign Language School was then held.—19. *Shĭkaru nochi* (*ni*), a Book term, "and then," "only then."—20. Half-way between original meaning ("this indeed") and the exclamation "alas!"—21. *Dan-dan*, properly "gradually," comes to mean "various," "occasionally," and sometimes is nearly meaningless: *dan-dan arigatō gozaimasŭ*, "thanks for your many favours."

school for the study of foreign languages called Bansho-shirabe-jo. I heard that there were all sorts of dictionaries in use in the school. So I thought that I would try and get the one I wanted there. But in order to make use of the school books, it was necessary to become a pupil. Now an ordinary samurai in the service of a daimyō could not enter a Government school for the mere asking. (Certain formalities had to be gone through.) A samurai who wished to enter such a school was obliged to get his application endorsed by the officer in charge of his daimyō's mansion during his lord's absence prior to receiving permission to enter the school. I got this done, and then, donning my ceremonial dress, I proceeded to the Bansho-shirabe-jo and made my application. At that time Mitsukuri Gempo, the grandfather of Mitsukuri Rinshō, was in charge of the school. He granted my application at once, so I was able to borrow the dictionary. This I did immediately. Carrying it to the room set apart for the use of day-scholars, I spent some time in examining it. After this, taking out a cloth that I had brought with me (*lit.*, taking a cloth out of my bosom), I wrapped the book up in it and was about to take it home with me, when I was stopped by one of the officers of the school. "That is not allowed," said he. "There is no objection to your looking at the book here, but you can't take it home with you." "This will never do," I exclaimed to myself. "To be trudging all the way from Teppōzu to the foot of the Kudan Hill every day just to look at a dictionary would not pay me at all." So it happened that, after taking all the trouble to enter the school, I spent no more than one day there. I decided never to visit it again.

On trying to hit on a way of procuring a dictionary, after a while, I remembered that a man whom I knew was in the habit of going to Yokohama on business. Him I asked to inquire in Yokohama whether there was an English-Dutch

jisho wa nai ka to tanonde oita tokoro ga, Horutoppu[22] *to iu Ei-Ran taiyaku, hatsuon-tsŭki, no jisho ichi-bu ni-satsu mono ga aru. Makoto ni chiisa na jibiki da keredomo, atai go-ryō to iu. Sore kara watakŭshi wa Okudaira no han ni tangwan shite, kai-totte moratte, "Sā! mō kore de yoroshii! Kono jibiki sae areba, mō sensei wa iranai" to ; jiriki kenkyū no nen wo kataku shite tada sono jibiki to kubippiki*[23] *de, mainichi, maiyo, hitori-benkyō ; mata aruiwa Ei-bun no sho wo Ran-go ni hon-yaku shite mite, Ei-bun ni nareru koto bakari kokoro-gakete imashita.*

Soko de jibun no isshin wa sō kimeta tokoro de, kore wa dō shitemo hōyū ga nakute wa naran. Watakŭshi ga jibun de fubenri wo kanzuru[24] *tōri ni, ima no Ran-gakŭsha wa koto-gotoku fuben wo kanjite iru ni chigai nai. Tote mo ima made mananda no wa yaku ni tatanai. Nan de mo hōyū ni sōdan wo shite miyō to kō omōta ga, kono koto mo naka-naka yasŭku nai,—to iu no wa, sono toki no Ran-gakŭsha zentai no kangae wa, watakŭshi wo hajime to shite, mina su-nen no aida kokku benkyō shita Ran-gaku ga yaku ni tatanai kara, maru de kore wo sŭtete shimatte, Ei-gaku ni utsurō to sureba, arata ni moto no tōri no kurushimi wo mō ichi-do shinakereba naran. Makoto ni nasakenai tsurai hanashi de aru. Tatoeba, go-nen mo san-nen mo suiren wo benkyō shite, yōyaku oyogu koto ga dekiru yō ni natta tokoro de, sono suiren wo yamete, kondo wa ki-nobori wo hajimeyō to iu no to onaji koto de, izen no benkyō ga maru de kū ni naru to,—kō kangaeta mono da kara, ikani mo ketsudan ga muzukashii.*

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22. The *Kana* spelling of Fukuzawa's text obscures the Dutch original,—perhaps Voltop or Voortop.—23. See Hepburn for the proper meaning ; here, "with might and main."—24. Book form for *kanjiru*, "to feel."

dictionary to be had. This he did and subsequently informed me that there was such a book compiled by Voltop(?) complete in 2 volumes, with the pronunciation of words given. Though it was indeed a very small work, its price was 5 *ryō*. With much entreaty I put my case before Lord Okudaira and got him to buy the book for me, "*There!*" I exclaimed. "Now I am set up. With this dictionary in my possession, I can do without a teacher." So, resolving to rely more and more on my own power of application, day after day and night after night, I studied alone, poring intently over the dictionary or trying my hand at translating from English into Dutch.

Thus did I set my whole mind on the learning of English. But notwithstanding that I had resolved to study in this way, I began to feel a desire to find others bent on the same course. It seemed to me that the inconvenience of which I had been so conscious must certainly have been felt by all my fellow-countrymen who had studied Dutch. For what they had learnt could be of no earthly use to them now. If there were such scholars, I thought I should like to consult with them. But to find men who, like myself, had resolved to give up Dutch and take to the study of English proved to be no easy task. The reason of this was that all the Japanese who up to that time had studied Dutch were of opinion that if they gave up Dutch in favour of English, the many years of hard toil they had devoted to learning it would be lost and that, in order to master English, they would have to spend an equal number of years in arduous application. To expect them to do this seemed to them like expecting a man who has spent some three years or even five years in learning how to swim to give up swimming and take to tree-climbing. The whole thing appeared to them to involve labour thrown away.

Soko de, gakuyū no Kanda Kōhei ni menkwai shĭte, dō shĭte mo Eigo wo yarō ja nai ka to sōdan wo kakeru to, Kanda no iu ni, "Iya mō, boku mo tō kara kangaete ite, jitsu wa sŭkoshi kokoromita. Kokoromita ga ikani mo tori-tsŭki-ha ga nai. Doko kara tori-tsuite ii ka, jitsu ni wake ga wakaranai. Shĭkashi nengetsu wo fureba,[25] *nani ka Eisho wo yomu to iu koguchi ga tatsu ni chigai nai ga, ima no tokoro de wa nan to mo shĭkata ga nai. Mā! kimi-tachi wa genki ga ii kara, yatte kure,—taitei hōgaku ga tsŭku to, boku mo kitto yaru kara. Da ga, ima no tokoro de wa nanibun jibun de yarō to omowanai" to iu. Sore kara Banchō no Murata Zōroku (nochi ni Ōmura Masujirō) no tokoro ye itte, sono tōri ni susumeta tokoro ga, kore wa dō shĭte mo yaran to iu kangae de, Kanda to wa maru de setsu ga chigau. "Mueki na koto wo suru-na! Boku wa sonna mono wa yoman. Irazaru*[26] *koto da. Nani mo sonna konnan na Eisho wo shinku shĭte yomu ga mono wa nai ja nai ka? Hitsuyō na sho wa mina Oranda-jin ga hon-yaku suru kara, sono hon-yaku-sho wo yomeba, sore de takŭsan ja nai ka?" to iu. "Naruhodo! sore mo issetsu da ga,—keredomo, Oranda-jin ga nani mo ka mo ichi-ichi hon-yaku suru mono ja nai. Boku wa senkoro Yokohama ni itte, akirete shimatta. Kono ambai de wa, tote mo Ran-gaku wa yaku ni tatan. Zehi Eisho*

25. Book form for *hereba*, from *heru*, "to pass."—26. Book form for *iranai*.

They found it very hard to resolve on the adoption of such a course. (In order to find out what he thought on the subject,) I paid a visit to Mr. Kanda Kōhei, a fellow-student of mine. "Let us take to the study of English," said I, to draw him out. "No;" he replied; "I have been thinking over this subject a long time, and have even gone so far as to have a try at the study. But the result was that I failed to discover any way of setting to work. It was all so much Greek to me; where to begin I did not know. No doubt if one spent years over the study, one would find some method or other whereby to understand English books, but at present the thing seems hopeless. But, there! young fellows like you are full of energy, so fire away at it. When you have some notion of how the thing can be done, I'll certainly take up the study. But at present really I have no intention of doing so." After that I went to see Murata Zōroku (afterwards called Ōmura Masujirō) and in the same way urged him to take up the study of English. He said he would not do so. But his ideas on the subject were quite different from those entertained by Kanda. This is what he said:— "Don't waste time to no purpose. I don't want to read English books. There is no need for it. What is the use of puzzling one's brains over difficult English works when all the English books one needs to know about are translated into Dutch. Isn't it quite enough to read the translations?" "To be sure!" I answered; "there is something in that. But still the Dutch don't translate everything published in English by any means. When I went to Yokohama a little time ago, I was astounded at my inability to read what I saw there. With things as they are now, a knowledge of Dutch is of no use. Don't you think that it

wo yomanakute wa naran de wa nai ka ?" to susumuredomo,[27] *Murata wa naka-naka dōi sezu. "Iya! yoman. Boku wa issai yoman. Yaru nara, kimi-tachi wa yaritamae. Boku wa, hitsuyō ga areba, Ran-jin no hon-yaku shĭta no wo yomu kara kamawan" to ibatte iru. Kore wa tote mo shĭkata ga nai to iu no de, kondo wa Koishĭkawa ni iru Harada Keisaku ni sono hanashi wo suru to, Harada wa goku nesshin de, "Nan de mo yarō. Dare ga dō iute mo, kamawan. Zehi yarō" to iu kara, "Sō ka ? Sore wa omoshiroi. Sonnara, fŭtari de yarō. Donna koto ga atte mo, yari-togeyō de wa nai ka ?" to iu no de, Harada to wa goku setsu ga ōte,*[28] *iyo-iyo Ei-sho wo yomu to iu. Toki ni Nagasaki kara kite ita kodomo ga atte, sono kodomo ga Ei-go wo shitte iru to iu no de, sonna kodomo wo yonde kite, hatsuon wo narōtari, mata aruiwa hyōryū-jin de orifushi kaeru mono ga aru.—Nagaku atchi ye hyōryū shĭte ita mono ga, kaikoku ni natte, fune no bin ga aru mono da kara, orifushi kaeru mono ga aru kara, sonna hyōryū-jin ga tsŭku to, sono yadoya ni tazunete itte, kiita koto mo aru. Sono toki ni Eigaku de ichiban muzukashii to iu no wa hatsuon de, watakŭshi-domo wa nani mo sono imi wo manabō*

27. Book form for *susumeredomo*.—28. Western for *atte*. Similarly, a little further on, *narōtari* for *narattari*.

is absolutely necessary that we should study English?" But, urge him as I might, he would not give in. "No;" said he, "I won't study English.—I'll have nothing to do with it. If you are for undertaking it, then do so, but as for me, should necessity call for it, I'll read the Dutch translations of English books. So the matter does not concern me at all." Seeing how self-sufficient he was, I concluded that there was nothing to be done with him (so I determined to try elsewhere). I next went to the house of Harada Keisaku, who lived in Koishikawa and sounded him on the subject. He took the thing up very earnestly and said:—"By all means let us do it. No matter what anybody says, most decidedly we'll undertake it." "Is that how you feel? I am delighted," I exclaimed. "In that case we'll study together. And, come what will, let us carry the thing through." So as Harada and I were of one mind about the matter, we decided to read English books together in real earnestness. (To get the pronunciation, we made use of several devices.) There was a child living near us who had come from Nagasaki and who was reported to know English. So we got it to come to us and teach us how to pronounce. In those days occasionally Japanese sailors whose vessels had drifted out to sea and who had been picked up and carried off to America or elsewhere, or had been wrecked on the Pacific coast, after remaining a long time abroad, came back to Yedo. This the running of regular mail ships after the opening of the country enabled them to do. No sooner did we hear of their arrival than we made our way to their stopping-places and put questions to them about the pronunciation of English. For in learning English at that time the most difficult thing of all was to get the pronunciation. Seeing that we did not want to have the

to iu no de wa nai. Tada sŭperuringu[29] *wo manabu no de aru kara, kodomo de mo yokereba, hyōryū-jin de mo kamawan. Sō iu mono wo sagashi-mawatte wa, manande imashĭta.*

Hajime wa, mazu Eibun wo Rambun ni hon-yaku suru koto wo kokoromi, ichi-ji ichi-ji ji wo hiite, sore wo Rambun ni kaki-naoseba, chanto Rambun ni natte, bunshō no imi wo toru koto ni kurō wa nai. Tada sono Eibun no goin wo tadashĭku suru no ni kurushinda ga, kore mo shidai ni itoguchi ga hirakete kureba, sore hodo no nanjū de mo nashi. Tsumaru tokoro wa, saisho watakŭshi-domo ga Rangaku wo sŭtete. Eigaku ni utsurō to suru toki ni, shinjitsu no Rangaku wo sŭtete shimai, su-nen benkyō no kekkwa wo munashī[30] *shĭte, shōgai ni-do no kannan shinku to omoishi wa, ō-machigai no hanashi de, jissai mireba, Ran to ii, Ei to iu mo,*[32] *hĭtoshĭku ōbun ni shĭte, sono bumpo mo hobo ai-onajikereba,*[33] *Ransho wo yomu chikara wa onozukara Eisho ni mo tekiyō shĭte, kesshite mueki de nai. Mizu wo oyogu to, ki ni noboru to, mattaku betsu no yō ni kangaeta no wa, ichi-ji no mayoi de atta to iu koto wo hatsumei shimashĭta.*

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29. Jap. corruption of our word "spelling."—30. For *munashĭku;* conf. ¶ 182. *Omoishi*, just below, is Book language for *omotta*.—31. The words *no hanashi* are little more than expletive.—32. Lit. "whether one say Dutch, or whether one say English," i.e. both Dutch and English.—33. For expletive prefix *ai* (a Book form), see p. 73.

meaning explained to us, but only to be taught how to spell out the words, children or shipwrecked sailors served our purpose well enough. So we went hither and thither in search of teachers of this kind, from whom we learnt how to pronounce.

In studying books the way we proceeded was first to translate the English into Dutch. This involved our looking up every separate English word in the dictionary. When we had written out the meaning of the original in Dutch, we had no difficulty in understanding anything. But at first we did find it hard to know how to pronounce all the words we came across. But since subsequently we found a means of getting over even that difficulty, our way became easy. The long and short of it is that we were quite wrong in thinking that if we took to the study of English we should thereby render all our knowledge of Dutch useless, that all the toil of years spent in acquiring that language would prove to be fruitless, and that we should have to go through the same painful process a second time. The fact is that both Dutch and English are European languages which have many similarities and whose grammatical rules are in many respects alike. Hence the power of reading and understanding Dutch is by no means useless, as it is capable of being applied to the study of English. We discovered that our notion that the learning of Dutch and the learning of English were as different as swimming and tree-climbing was no more than a temporary delusion under which we had laboured.

¶ 457. GIKWAI NO TŌRON.[1]

(KEIHŌ KAISEI AN.)

Gichō (Sugita Tei-ichi Kun).—*Dai ni-shō, dai ku-jō wo gidai to itashimasŭ.—Hanai Takuzō Kun!*

(Hanai Takuzō Kun tōdan.)

Hanai Takuzō Kun.—*Shokun! Dai ku-jō ni gozaimasŭru "shikei" to iu ni-ji wo kezuritai to iu shūsei-an de arimasŭ. Shikei haishi no ron wa, hatashĭte honkwai ni oite go saiyō ni naru ya ina ya wa, aruiwa gimon de aru ka mo zonjimasen. Shĭkashi nagara, watakŭshi wa sū-jitsu zen no seigwan i-in-kwai ni oite shikei haishi no seigwan ga zenkwai-itchi wo motte kaketsu seraremashitaru no hōdō ni sesshimashĭte, kanarazu seigwan i-in-kwai no ketsugi dōri ni konnichi wa mukacraru-beki mono de aru to shinzuru mono de arimasŭ. Saiwai ni go sandō wo eru koto ga dekimashĭta naraba, kono sakujo no hĭtotsu dake de keihō kaisei no memboku to iu mono wa tatsu mono de aru to watakŭshi wa shinzuru mono de aru.*

Shikei haishi to ieba, aruiwa waga kuni no jitsujō ni kangamimashĭte, nao hayashi to iu setsu wo idaku hĭto ga aruiwa aru ka mo shiremasen. Hantai suru ronsha wa, tare mo nao hayashi to iu hantai ni hoka naran no de aru. Shikei wo sonchi su-beki kakudan naru riyū no aru-beki hazu wa nai no de arimasŭ. Watakŭshi wa go shōchi no gotoku

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1. This debate, which took place on the 14th March, 1907, is extracted from the stenographic report in the "*Kwampō*" ("Official Gazette") of the succeeding day. Comparing the style of these representatives of New Japan with the genuinely native and Colloquial speech of "*Naze*" and the "*Botan Dōrō*," the student should notice the constant "Europeanism," which, permeating the whole thought, has naturally affected the language also. It begins on the very first

¶ 457. A DEBATE IN THE DIET.

(A BILL FOR THE REVISION OF THE PENAL CODE.)

The President of the House of Representatives (*Mr. Sugita Tei-ichi*). The ninth article of the second chapter of the Penal Code will now be discussed—Mr. Hanai Takuzō! (*Mr. Hanai Takuzō ascends the rostrum.*)

Mr. Hanai Takuzō.—Gentlemen! The Bill before the House has for its object the erasure of the words "capital punishment" in the ninth article. This is the amendment proposed. I am perfectly well aware that it is questionable whether the House will approve of the arguments we bring forward in favour of the abolition of capital punishment. But it is my duty to report to you that some days ago the Petitions' Committee, when considering this matter before you, without a single dissentient voice, voted in favour of the petition for the abolition of capital punishment, and I take this occasion for expressing my belief that the House ought certainly to welcome the decision which has been reached by the Petitions' Committee. If we can obtain your consent to the one erasure which I have mentioned, it is my opinion that all will have been done that needs to be done to render our revision of the Penal Code worthy of our position as legislators.

When I speak of abolishing capital punishment, there may be some who will say that, in view of existing conditions in this country, it is still too early to adopt such a course. Those who oppose the abolition of capital punishment, without exception, bring forward this argument; for the simple reason that it is the only plausible argument they have against abolition. They can urge no special reasons for the retention of this form of punishment. As you yourselves know, I am by no means a highly cultured man, hence

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page with the phrase *gimon de aru ka mo zonjimasen*, a literal translation of "I am aware that it may be questionable," goes on to *shinzuru* used like our "I believe," i.e. "I think," to *setsu wo idaku*, "to embrace an opinion," and so on throughout. The traces of the Book Language are similarly too frequent to enumerate.

makoto ni hi-bummei no ningen de gozaimasuru kara shĭte, amari ni bummei de aru to ka, nisshin geppo de aru to iu koto wo mōsu no wa yorokoban no de aru. Shĭkashi nagara, kuni no taimen wo kazaru tokoro no daihyō to mo mōsubeki keihōten no gotoki wa, yahari bummei no chōryū wo owanakereba naran. Mata, nisshin geppo no keisei no riron to iu mono wo owanakereba naran to shinzuru no de aru. Yōfuku no kara ya, kimono wa nisshin geppo ya bummei nado wa nakute mo yō gozaimasu ga, kokka shin-un no daihyō-butsu to miru-beki hōritsu dake wa sono kiun ni mukawashimetai to watakŭshi wa shinzuru no de arimasŭ.

Shikōshĭte shikei haishi no ron wa konnichi izure no kuni ni okimashĭte mo, giron to shĭte, jijitsu to shĭte, nampĭto mo kore wo hitei suru mono wa gozaimasen. Makoto ni keisei kakŭshin no kiun wa jissai no rihei wo kōkyu itashimashĭte, ima ya shikei no sonzai wo yurusu-bekarazu to ronketsu wo ataete iru no de arimasŭ.

Shokun! shikei to mōsu mono wa, mōshi-ageru made mo naku, itsu no keibatsu de aru. Hĭto no seimei wo tatsu no keibatsu de aru. Kokka ga keibatsu-ken wo jikkō suru ni atatte hĭto no seimei wo tatsu ni arazareba, sono kiso kakuritsu sezu to itashĭta naraba, amari ni keibatsu no ishin to iu mono ga usuku wa gozaimasen ka? Shūkyō, dŏtoku no kankwa wa, nan-ra no kenryoku mo naku, nan-ra no seisai mo gozaimasen keredomo, yoku zaiaku wo mizen ni fusegi, mata yoku zaishū wo senzen kaikwa no michi ni michibiki-eraruru no de aru. Shĭkaru ni kokka wa, keibatsu no ken-i wo karite, chi wo miru no sanjō

it is not for me in recommending this measure to try and represent myself as more enlightened and more progressive than others. (I urge this reform on other grounds.) Though some of us may be behind the age, it is my opinion that it is our duty as legislators to see that our Penal Code, which represents to the world the country's status, should follow the tide of modern enlightenment and keep pace with the perpetual new developments in the principles of systems of penal law. Even if we do get behind the world in respect of that ever changing so-called outward mark of civilisation, fashion, it does not matter. Though the cut of our clothes may be out of date and our collars not the right shape, we must keep our laws up to the level of the most forward countries, for these laws are no other than the symbol of national progress.

Now, no one can deny that the abolition of capital punishment is something that has been discussed in every country and that in some countries it has actually been carried out. The tendency of the reform of penal law is towards the conclusion that an examination of the actual advantages and disadvantages attending it undoubtedly shows that capital punishment ought to be abolished.

Gentlemen! You do not need to be told that the death penalty is a punishment—a punishment that deprives a man of his existence. If a State cannot show in an adequate manner that its right to administer punishment is firmly established without taking away a man's life, surely the authority which it wields is very slender. Religion and morality, without employing any of the authority or the restraints employed by the State are often able to prevent crime or lead prisoners back to the paths of virtue by means of other influences. It seems to me that when it is maintained that in the exercise of its power to punish, the State must resort to the cruelty of

wo enzuru ni arazareba, hĭto no kubi wo kiru ni arazareba, seimei wo tatsu ni arazareba, keibatsu no hongi to iu mono wo suikō shi-atawazu to itashimashĭta naraba, kokka no kenryoku wa shūkyō dōtoku no kankwa-ryoku ni mo oyoban to iu koto wo shōmei suru mono to watakŭshi wa shinzuru no de aru. Dōdō taru kokka ga yowaki zaishū to tatakatte, sono zaishū wo satsuriku suru ni arazareba, seizon-bōei no ue ni oite konnan de aru to iu naraba, kore tori mo naosazu, kokka wa zaishū wo motte—hanzai-nin wo motte—onore no it-teki-goku to nasu mono de aru. Hannin to kokka to no chikara no dōitsu de aru to iu koto wo jihaku suru mono de aru to iwanakereba naran no de aru. Watakŭshi wa kaku no gotoki ken-i naki keibatsu aru wo hosshinai. Keibatsu ken-i arite, hajimete kō wo sōsuru no de aru. Ken-i naki keibatsu wo kokka mizukara kore wo mochiiru ni arazareba, keibatsu no mokuteki wo tasshi-atawazu to iu ga gotoki, makoto ni keihō no ken-i naki koto wo kokuhaku shi, mizukara shikei naru keibatsu wo sonchi suru riyū wo hitei suru mono de aru.

Shĭkashi nagara, naruhodo! sonchi no ron mo aru. "Shikei ni kayu-beki yoki kei ga nai kara, yamu wo enai no de aru." Kō iu setsu ga gozaimashĭta naraba, watakŭshi wa yorokonde kikitai no de aru. Watakŭshi no shinzuru tokoro ni yoreba, shikei igwai kore ni kawaru-beki yoki keibatsu wa aru no de aru. Hōri, hōritsu ga gen ni kyōkun wo tarete iru no ni omoi-itarimashĭta naraba, hantai-ronsha no go ron to iu mono wa nan-ra no atai wo mo yūsen koto ni naru de arō to omou

shedding blood, must insist on cutting off people's heads, must deprive men of their lives, in order to thoroughly vindicate its right to wield authority, this is equivalent to confessing that the power of the State is able to effect less than is effected by religious and moral influences. If it be affirmed that the State, despite all its pretended greatness, in self-defence, is obliged to match itself against poor weak prisoners, is compelled to put them to death, this is nothing else but elevating these prisoners to the rank of a hostile country with which the State without loss of dignity might go to war. It is an implied confession that the power of the State and the power of the criminal are so equal that the destruction of the latter is necessary to the safety of the former. Punishment that has so little to back it as this I would feign see abolished. No punishment can be effective unless it is backed by real power. To say that punishment which in itself has no power must be enforced by the State in order to realize the main object of punishment, is to confess that penal law is without any inherent power of its own to effect anything. This is equivalent to denying that there is any reason for the retention of that form of punishment known as the death penalty.

But, according to some, there are reasons for its retention. It is alleged that there is no suitable form of punishment to take its place and therefore its retention is unavoidable. I should be pleased to hear an objection of this sort brought forward, because I think I can meet it. I am of opinion that there is a form of punishment that may suitably take the place of capital punishment. If we come to consider the lessons taught us by the principles of law, we shall see that the arguments of our opponents against abolition are quite worthless. I will not venture to trouble you with a number

no de aru. Aete enkaku-jō no koto wa chōchōshiku wa mōshi-agemasen. Shikashi nagara shikei to iu keibatsu wa mattaku kyūseiki no ibutsu de gozaimashite, iwayuru gōmon wo saiyō itashite orimashita keiji-soshō-hō to ryoritsu subeki keihō no kyū-shisō de aru. Furuki shisō de aru. Hari-tsuke de aru to ka, gokumon de aru to ka, aruiwa hi-aburi de aru to ka, aruiwa nokogiri-biki de aru to ka to iu gotoki, makoto ni yaban naru keibatsu no arishi jidai ni oite saiyō sareta tokoro no keimei de arimasu. ("*Nō! Nō! Sō de nai,*" to yobu mono ari.) *Sayō de gozaimasen to iu setsu wa ato de haichō itashimasu. To ni kaku, yaban-koku ni oite yabanjin ni taisuru keibatsu de aru to iu koto wa ron wo matan no de arimasu. Yue ni, hari-tsuke, hi-aburi, nokogiri-biki nado to iu aku-keibatsu no seido ga keibatsu no hongi ni arazu to shite, jogwai serare-taru konnichi ni oite wa, kore to dōji ni doitsu no kekkwa wo shōzu-beki shikei to iu mono mo onajiku sonritsu wo yurusu-beki suji no mono de nai to watakushi wa shinzuru. Watakushi wa shikei wo sonsuru to iu koto wo motte jitsu ni kokka no ichi-dai-chijoku to shite, keibatsu kwannen no kiso wo kuzusu mono to watakushi wa dangen itasu no de arimasu.*

Shika nomi narazu, kono shikei naru mono ga jijitsu no ue ni oite shimesu tokoro no kekkwa wa ikaga de gozaimashō ka? Tokubetsu yobō to shite, ikubaku no kōken ari ya? Ippan yobō to shite, ikubaku no koken ari ya? Kore wo tokei, narabi ni, jijitsu ni chōshimashita naraba, keiji seisaku no ue yori ronkyū

of tedious historical details. I would only remind you that the punishment known as the death penalty is a relic of antiquity. It belongs to that old system of legal thought which resorted to torture in the conduct of criminal prosecutions. It belongs to a system of thought that is out of date. It is a form of punishment that was adopted in an uncivilised age—in an age when men were condemned to be crucified, to have their heads exposed after death, to be burnt alive, to have their bodies sawn in pieces, and the like. (*A cry* "No, no! that isn't so.") To the gentleman who says it is not so I will reply later on. One thing is certain, and that is that capital punishment was a form of punishment which originated in uncivilized countries and was first administered to barbarians. Hence, when to-day we have discarded crucifixion, death by burning and by sawing as belonging to a wicked system of punishment, our retention of capital punishment, which produces the same results as the forms of punishment we have given up, appears to me most unreasonable. I have no hesitation in affirming that the existence of capital punishment to-day is to be regarded as a great disgrace to the State and as calculated to destroy the very basis of the idea of punishment.

But this is not all. We may well ask what fruits this form of punishment has borne when put into practice. How much efficacy has it as a special preventive of crime? How much has it as a general preventive? Were we to appeal to statistics and to facts, or to test the question by inquiring how far it is in accordance with a sound policy in dealing with criminal cases, it would be easy to make it clear that the retention of capital punishment is not at all necessary.

itashimashite mo, shikei sonchi no hitsuyō naki kotogara wa kiwamete meihaku de aru no de gozaimasu.

Shokun! shikei to iu mono wa, shijin no zaiaku wo korasan ga tame, kokka mizukara zaiaku wo okasu mono de aru no de gozarimasu. Hito wo korosu wa mudō na koto de aru. Goku-aku naru hanzai de aru. Koko ni oite kokka wa keihō naru mono wo tsukuri-tatete, shimmin ni oshie wo tarete iru. Sono oshie wo tareshi keihō ga sono hannin wo korasu ni atatte wa, aete mizukara sono hannin to natte—kokka mizukara hannin to natte—kono goku-aku naru hanzai wo okasu no de aru. "Okasu nakare!" to oshietaru mono ga mizukara sore wo okasu to sureba, keibatsu-ken no ishin ga ika ni shite tamotsu koto ga dekimashō ka? Satsujin no kōi wo bassen ga tame ni horitsu jishin ga satsujin no kōi wo nasu to iu no wa, kore wa shikei ni oite shikari to nasu no de aru. ("*Soko wo saikō shinakereba naran. Sore ga machigai no moto da,*" to yobu mono ari.)

Shokun! keihō wa mizukara shisuru, sunawachi jisatsu suru to iu koto sae mo, kore wo kinjite iru no de aru. Mizukara ga mizukara wo korosu to iu kotogara wo hōritsu wo motte kinjite oki-nagara, shikoshite kokka mizukara wa tasatsu wo aete suru to iu koto wa, ika ni mo watakushi wa keibatsu-ken no kwannen to shite mujun de aru to shinzuru no de arimasu.

Sore kara mata ichi-men yori kangaete mimasureba, shikei naru mono wa keibatsu no kwannen wo fukushū ni totte iru mono de gozaimasu. Korera no setsu wa moto yori furuku yori tsutawatte iru no de arimasu kara, watakushi wa fuen shinai. Fuen shinai keredomo, kokka wa sunawachi kokka de aru. Ōyake no kikwan de aru. Is-shijin ni kawatte, is-shijin taru higaisha no kanjō shifun to iu mono wo yawaragu-beki seishitsu no mono de wa nai no de aru. Hōritsu wa is-shijin no dairi-nin to natte, fukushū kōi wo nasubeki kenmō mo hitsuyō mo yūshite oran no de arimasu. Kore mo yahari mae to onaji koto de, kokka ga fukushū wo kinjite, mizukara wa fukushū no dairi-nin wo nasu to iu kotogara ni naru no de arimasu. Jitsu ni watakushi wa kono ten ni okimashite, shikei sonchi no shugi to iu mono, risō to iu mono ni oite,

Gentlemen! Capital punishment amounts to this, that the State, in order to make a private individual suffer for his or her crime, commits a crime itself. It is quite inhuman to put people to death. It is a crime of the deepest dye. Here we have a State framing a Penal Code, with the idea of teaching people what is right, while itself is guilty of crime when it punishes the transgressors of penal law. The State itself becomes the criminal. It is guilty of the most heinous crime. If the State while saying, "Do not commit crime" is itself guilty of committing it, how is it possible for it to maintain that it has a right to exercise authority in punishing crime? In order to punish the act of murder committed by another, the State commits the same act itself—that is just what capital punishment amounts to. (*A cry of* "You must think more about that! That's what has led you astray!")

Gentlemen! Our Penal Law forbids people to die by their own hands, prohibits suicide. But the State, while forbidding people to take their own lives, assumes the right to kill them itself. This I cannot regard as anything but contradictory to the fundamental notion of punitive authority.

Then, to consider another aspect of the question, in the death penalty the notion adopted is that punishment is revenge. This theory, which came down to us from ancient times, I do not propose to discuss minutely. But I will say this much, the notion is contrary to the essential character of the State, which is a public organ, and is not of the nature of an instrument for appeasing the feelings and anger of individuals by acting as their proxy in the execution of vengeance. There is no need and no authority for endowing the law with the function of redressing the wrongs of individuals by executing vengeance in their stead. Here again the State is acting inconsistently. While condemning acts of vengeance in private individuals, it commits these very acts as their substitute. When considering this point I am compelled to affirm that both in principle and

tomo ni tomo ni mujun no kekkwa wo motarashi-kitatte iru mono to dantei sezaru wo en no de gozarimasŭ.

Mata, shikei naru mono wa desŭ[2], *keibatsu no kwannen ni mottomo hitsuyō de aru tokoro no hŏto wo shŏte tsūku no nen wo idakashimenai mono de aru. Mata, kaikwa senzen no michi wo saegiru mono de aru. Keibatsu no mokuteki wa tsūku no uchi ni desŭ, tsūku no uchi ni ayamachi wo aratame, zen ni utsuru no michi wo hiraku ni atte, sonsuru no de arimasŭ. Shŏkaru ni ichi-do shikei no senkoku wo uketaru tokoro no mono ga, iwayuru shi wo kakugo shŏte tsumi wo okashi taru mono ga aru to itashimashŏta naraba—kore wo kokuji-han to itashimashŏta naraba, "teikwaku amaki koto nao ame no gotoshi"*[3] *to ieru ga gotoki kakugo wo yūsuru mono wa tsūku wo kanzezu, mata mizukara shinjite yoki koto wo nashitari to suru mono nareba, kaikwa senzen no michi mo nai hazu de aru.*

Hōkwa, issui, satsujin nado no shikei ni gaitō su-beki hanzai ni tsuite mo, chōsa wo itashŏte mimasureba, izure mo mina fundo de aru to ka, enkon de aru to ka, aruiwa chijō de aru to ka, shitto de aru to ka iu yō na kwankei ni kizasarete okoru-beki hanzai de atte, karera wa kono hanzai wo okasu tōji ni arimashŏte wa, shinshi jukuryo wo nasu no itoma naku, kono tsumi wo okashŏta naraba, ika naru kigai ga shakwai ni okori, onore wa ika-naru keibatsu ni shosereraruru mono de aru ka, to iu kotogara nado ni tonjaku wa itasanai no de aru. Fundo no mukau tokoro, enkon no mukau tokoro, shitto chijō no hashiru tokoro, shirazu, shirazu ni tsumi wo okasu no de gozaimasŭ kara shŏte, moto yori kare-ra ni mukatte shikei no senkoku wo itashimashŏta tokoro de, karera wa nan no tsūku mo kanjinai. Mizukara kakugo wo nashŏte okonaitaru shigoto de gozaimasŭ kara shŏte, kore ga fuzen nari, ayamachi

2. *Desŭ* is here superfluous.—3. *Tei* and *kwaku* are Classical Chinese names for different sorts of cauldrons formerly used to boil criminals alive in.

idea the retention of capital punishment necessarily involves contradiction.

Again, what is involved in the death penalty? It fails to realize the chief object of punishment; which is more important than anything, namely, making criminals suffer for their crimes. It closes for ever the road to repentance and reform. The object of punishment is only realized when the transgressor suffers. It is for the purpose of giving a man an opportunity to repent of his crimes, mend his ways and become virtuous that it exists at all. But capital punishment does not allow this to take place. The man who is condemned to death commits a crime knowing that it will cost him his life, in the case of grave political offences—high treason and the like—the guilty person does not really suffer, as the saying is, "Even death by boiling is as sweet as starch-sugar" to the palate of such a man, since he expected thus to die. Repentance and reform are in his case out of the question.

On examining the evidence elicited in the trials of persons who have been condemned to death for arson, for causing floods or for murder, we find that in every instance the crime had its origin in a fit of anger, or was prompted by hatred, envy or some foolish feeling of this kind. The criminals when they committed these acts had no time for deep reflection. They disregarded altogether the danger to society and the fearful punishment which the crime contemplated must involve. When carried away by anger, hatred, envy or any other foolish feeling, a man commits a crime before he knows what he is about. When condemned to death for his crime he does not think his lot to be a hard one. In committing the act he was prepared to take the consequences. He does not regard the act as wrong on account of the severity of the

nari, to wa shĭnjinai. Shitagatte kaikwa senzen no michi wo sazuken to hosshĭte, kare wa kobande kore wo irenai de arō.

Shĭkashi nagara, moshi kore wo shakwai to rikaku shĭte, hiru nao kuraki gokuchū ni tsunagi, katei wo hanare, shakwai wo hanare, saishi ari to iedomo mamiyuru wo ezu, shinseki ari to iedomo, mamiyuru wo ezu to iu kyōgū ni oite, nisseki ni tessa no moto kuyaku ni shĭtagawashimete, kare jishin ga zange suru tokoro no koe wo kikeyo! Issui-zai no ōi naru koto, hōkwa-zai no ōi naru koto, satsujin-zai no ōi naru koto wo hansei shĭte, naruhodo, enkon no amari, fundo no amari, itchō no ayamachi ni hashitte, kayō na hanzai wa shĭta mono no, sate, kayō na tsūku no seikwatsu wo shĭte mireba ika ni mōaku naru mono to iedomo, honzen no zen ni kaeru-beki ichijō no kōmei to iu mono wo nozomazaru mono wa, watakŭshi wa arumai to omoimasŭ. Katei ni wa kacritai, shakwai ni mo kaeritai, fubo ni mo aitai, saishi ni mo aitai to iu nenjō wa, tsūku no uchi ni shirazu shirazu kare no shinteki kanjō to iu mono wo yawaragete, honzen no zen ni kaeru-beki—hansei no nen wo okosu ni sōi nai no de aru. Shikōshĭte kore wa shikei igwai no aru keibatsu ni oite tamotaruru no de arimasŭ.

Watakŭshi wa shikei wo haishĭte kore ni kawaru-beki chōki no jiyū-kei wo motte sen to suru mono de arimasŭ. Kaku sureba, tsūku no uchi ni kaikwa senzen no michi wo hiraku to iu keibatsu no rigi wo keihō no ue ni hyōmei suru ni oite, makoto ni ik-kyo ryō-toku de aru to watakŭshi wa shinzuru mono de arimasŭ.

sentence passed on him. If it were suggested to him immediately after the commission of the crime that he ought to repent and reform himself and that an opportunity to do this would be afforded to him, he would probably refuse to accept such an offer.

But separate such a man from the community in which he has lived, let him pass his days in close confinement in a dark prison cell, away from his home, cut off from the world, with wife and children that he can never see, with relations with whom he can hold no intercourse, shackled day and night, and condemned to hard labour, and see what a change will come over him and how penitent he will become. He will then acknowledge how heinous are such crimes as causing floods, starting fires and taking life. Let a man but see that he is passing his days in misery solely because in a moment when hatred or anger was too much for him he lost control of himself and committed a serious crime, and no matter how ferocious he may be, it seems to me that the feeling that he can go back to his old self and become virtuous once more will come to him as a welcome ray of light. The desire to go back to his home, and to the world, the desire to see his parents or his wife and children is a feeling that will grow on him in the midst of his sufferings, that will soften his whole heart and awaken within him that penitent state of mind which leads a man back to the forsaken path of virtue. But this is something that can only be secured by means of punishment other than execution.

I am in favour of substituting a lengthy period of confine ment for capital punishment. In adopting this policy we should realize two desirable objects: we should open a way for the reform of criminals by chastisement, and we should embody in our new code in a conspicuous manner the fundamental principle of punishment (namely the benefiting of the persons punished).

Hantai-ronsha wa aruiwa kono ten ni kwanshite adakamo zainin to iu mono wo motte kataki ka, ada ka no gotoku ni kokoroete, kare-ra wa doko made mo bokumetsu seshimu-beki mono de aru. Tsūku no uchi ni kaikwa senzen no kōmei wo sazukeru nado wa yokei na hanashi de aru to iu ron wo seraruru kata ga aru ka zonjimasen keredomo, sore wa hanahada bōron de aru. Keibatsu no kwannen wo maru de bokkyaku shitaru ron de aru to watakushi wa shinzuru no de arimasu.

Mata shikei sonchi no ronsha ga shiba-shiba shōdō itashimasuru, watakushi mo bōtō ni oite mōshiagemashitaru, sunawachi, ippan yobō narabi ni tokubetsu yobō to shite, jakkan no kōken wo arawasu ya to iu ten ni kwanshimashite wa, akiraka ni rei wo Yōroppa ni toru wo yōsezu, waga kuni ni oite rippa na jitsurei ga shimesarete iru no de arimasu. Kangoku ni jūji suru hito-bito no dantai ni oite hakkō seraruru tokoro no zasshi wo yonde mimasu to iu to, kore-ra no jirei wa iku-jū, iku-hyaku no ōki wo kasanete iru no de aru.

Sunawachi Kyōto no kangoku no hōkoku-rashiki itsu no rombun wo "Kangoku Kyōkwai Zasshi" ni oite mimashita. Ichi-nin no rōba ga gozaimashite, shinrui mo nakereba, enja mo nai, oya mo nakereba, kodomo mo nai. Koko ni oite hi wo tsuketa naraba, kanarazu koroshite moraeru ni chigai nai. Tetsudō ōjō mo iya de aru. Mi wo nageru no mo iya de aru. Dōka kōshudai-jo ni oite koroshite moraitai to iu itsu no kangae wo okoshita. Toraerarete saiban ni fūserareta tokoro ga, jōjō no kumu-beki tokoro ga aru to iu no de, muki tokei ni shoserarete, gokuchū ni oite nichi-nichi gokuri ni uttaeru tokoro no mono wa, nan de aru ka to ieba, gwanrai watakushi wa shinitai ga yue ni tsumi wo okashita no de aru. Kōzai ni

It may be that the anti-abolitionists in considering this point regard a criminal as an adversary or foe who should be wiped out of existence and think that it is quite superfluous to talk about granting to such a creature the privilege of being able to repent and become virtuous. But this seems to me an outrageously irrational view to adopt, and it can only be held by persons who ignore altogether the fundamental notion of punishment.

Again, to come to a point already mentioned by me, which the advocates of the retention of capital punishment are always emphasizing, the actual amount of efficacy possessed by this form of punishment as a preventive of crime generally and of murders especially, it is plain that it is not necessary to cull examples from European annals on this subject, since we have in our own country all ready to hand striking instances of the working of the existing law. Such instances are recorded by the hundred in the pages of a magazine published by a Society consisting of Prison officials.

In the *Kangoku Kyōkwai Zasshi* we find an article that seems to be a sort of report published by the Kyōto Prison. It gives an account of a certain old woman confined in that gaol. According to her tale, being parentless and childless, having no relations and no ties of any kind, she grew tired of life, and the idea came into her head that if she started a fire she would certainly be executed. To throw herself under a train or to drown herself was repulsive to her. To die on the scaffold was, she thought, far better than this. So she committed arson and was arrested. When she was tried, extenuating circumstances were brought to light, so that she was only condemned to imprisonment for life with hard labour. This displeased her so much that day after day she poured forth her complaint to the goaler thus: "I committed a crime for the sole reason that I wished to

shoshĭte moraitai ga tame ni tsumi wo okashĭta no de aru. Shĭkaru ni shi ittō wo genzerarete, kono kutsū wo shinuru made sazukerarete, ware no mokuteki wo tassuru koto ga dekinaku natta. Kisha ōjō wo shiyō to omotta no mo yame, mi wo nageyō to omotta no mo yame, kokka no keiten de hi wo tsŭkereba korosu to kaite aru kara, koroshĭte moraō to omotte, hōkwa shĭte mo, koroshĭte moraen no wa ikan de aru" to iu kujō wo nobetaru itsu no jijitsu ga kakagerarete aru.

Watakŭshi wa ōku no giron wo itashĭmasen. Shikei naru mono wa iwayuru tokubetsu yobō to shĭte dore hodo no kōnō ga aru ? Narabi ni ippan yobō to shĭte dore hodo no kōnō ga aru ? Shi wo kakugo shĭte nasu hannin ni taishĭte nan-ra no kōyō wo nasu ka to iu koto wa, kono ittan ni oite shiri-erarurn no de arimasŭ. Tokubetsu yobō, ippan yobō no ron wo suru hĭto wa shikei nado to iu mono wa keihō no ue ni kaite oite, tada ikaku wo suru dōgu ni mochiiru dake no koto de aru. Kesshĭte kore wo okonau shui de wa nai keredomo, shikei ga sonzai itashĭte otta naraba, hĭto-bito ai-imashimete, kanarazu kono shikei ni gaitō su-beki tsumi wo okasanai de arō. Kimon hĭto wo odosu no hōhō de, kamban no tame ni kakagete oku no da to iu koto wo gakŭsha mo tonaete iru mono ga aru no de arimasŭ.

Shĭkashi nagara kore wa kimen de aru. Oni no men de aru. Odosu tame ni tsŭkurareta oni no men de aru to iu koto wo hayaku sude ni hĭto ga shitta naraba, kimen tsui ni kimen ni arazu, ikkō ikaku no yō wo nasan de wa arimasen ka ? Nomi narazu, okonawanai de mo kamban ni sonsuru to iu ga gotoki kotogara wa, keisei hitsubatsu no genri wo mushi suru

die. In order to get you to hang me, I started a fire. But by lightening the sentence a degree and condemning me to suffer thus to the end of my days, you have made it impossible for me to accomplish my purpose. I gave up the idea of throwing myself under a train or jumping into the water and drowning myself because I expected the authorities to execute me, seeing that according to the Law persons guilty of arson must be so dealt with. Think then how grieved I am to find that the crime I committed was not the means of bringing me the death I so desired!" This is one of the facts given in the magazine referred to above.

I do not purpose enlarging on this point much further. But this one case enables us to answer the question whether capital punishment has the effect of preventing the commission of general crime or of a particular kind of crime, whether it has any influence in the minds of persons who commit offences with their eyes open, resolved to bear the death penalty. According to the explanation of this matter given by those who contend that capital punishment is a preventive of crime, capital punishment need not be actually enforced; it is enough if it be prescribed only in the letter of the Law, so that it can be used as a scare. They say that as long as men know that by committing certain crimes they will render themselves liable to capital punishment, they will certainly refrain from committing them. So the Law puts on the fierce looks of an avenging demon, merely for effect, and this is justified by certain legal experts.

But the Law only *puts on* fiendish looks. Directly it gets to be known that the demoniac looks are only assumed for effect, that the whole thing is a subterfuge, that behind the mask there is no real demon, people will cease to be scared by it. But more than this, to keep laws in the statute book for mere show is to utterly disregard the fundamental principle of the

no hanahadashĭki mono de arimasŭ. Kei wa okonau-beki ga tame ni sonsuru no de aru. Sonsuru ijō wa kanarazu okonau no de aru. Okonōte shikōshĭte nochi ika naru kōkwa wo shōzuru ka to ieba, nan-ra no rieki wo mo, hitsuyō wo mo shōji-kitaran to iu kotogara wa, tadaima made mōshi-ageta tōri de aru. (Isobe Shirō Kun *"Mada takŭsan arimasŭ ka?"* to yobu.)

Mata kore mo jijitsu no ron de gozaimasŭ ga, shikei to iu mono wa gohan wo kwaifuku suru ni michi naki keibatsu de arimasŭ. Osoraku wa, Isobe Kun atari no yosō serarelaru no mo kono ten de arō to omō. Bakuron no go jumbi ni narimashĭta no mo, kono ten de arō to omou. Kore wa mukashi kara Isobe Kun no sōhai suru Furansu no gakŭsha mo sō itte orimasŭ. Shikei wa kwaifuku suru koto no dekinai akkei de aru. Hĭto tare ka ayamachi nakaran? Saibankwan mo hĭto de aru. Sore yue ni moshi ittan ayamatta naraba, dō suru? Yūmei tokoro wo koto ni shĭte wa, ningenkai no saibansho wa Emma no chō ni made kōshō suru wake ni wa ikan kara shĭte, kanarazu kono godan to iu kotogara wo osorete, godan to iu kotogara wo ureite, shikei to iu mono wo zenzen haishi shinakereba naran to iu no wa, kore wa goku furui setsu de atte, mottomo mata seiryoku aru setsu na no de aru.

penal system of law, which in all cases insists on the carrying out of punishment. Penalties exist in order to be put into execution. As long as they are prescribed by the Law they must be carried out. If we come to inquire whether capital punishment when carried out has shown any particular efficacy, we find that it has conferred no benefit on anybody and has failed to furnish a single reason for its existence. This I have already made plain to you. (*Mr. Isobe Shirō calls out* "Have you got much more to say?")

My next argument in favour of the abolition of capital punishment, like the preceding ones, is based on facts. This form of punishment makes it quite impossible to repair the damage done by wrong verdicts. Unless I am mistaken people like Mr. Isobe must have already given some attention to this point. He and other anti-abolitionists no doubt have their arguments all ready for confuting us in respect to this. What I am going to say on this aspect of the question was said long ago by the French scholars whom Mr. Isobe venerates so much. According to them the death penalty is a bad form of punishment because it leaves no room for redress. What man is there that does not make mistakes? Judges are human and therefore liable to err. Supposing that they wrongly condemn a man to death, what can they do to set the thing right? This world and the land of Shades are cut off from each other and there is no means of establishing a connection between our earthly courts and the tribunal set up by the King of Hades. It is because they fear misjudgments, because they mourn over the wrong verdicts which have been given by judges, that for a very long time certain scholars have maintained that capital punishment ought to be totally abolished. This is one of the oldest and strongest arguments that have been advanced in favour of abolition.

Saibansho ga godan wo shĭte hĭto wo koroshĭte sekinin nashi to iu kotogara wa yuyushiki daiji de arimasŭ. Kore mo watakŭshi wa ronjite mitai no de gozaimasŭ keredomo, mōshitai wa mōshitai no de gozarimasŭ keredomo, koko ni wa ryaku shĭte okimashĭte, waga kuni ni okeru jitsujō ni tsuite hĭtotsu o hanashi wo shitai to omou.

Keiho-an no shinsa ni fuserareru ni atarimashĭte, seifu wa ware-ware ni itsu no hyō wo shimesareta. Meiji san-jū-san nen yori Meiji san-jū-hachi nen ni itaru, roku-nen kan no hyō de gozaimasŭ. Kono hyō ni yotte mimasurŭ to iu to, kono roku-nen kan ni oite shikei no senkoku wo uketaru mono wa hyaku-jū-hachi ken de gozaimasŭ. Hyaku-jū-hachi ken roku-nen kan ni shikei no senkoku wo uketa mono ga gozaimasŭ. Shĭkaru tokoro, kono hyaku-jū-hachi ken no shikei to iu mono ga ika ni godan wo itashĭte iru ka to iu kotogara wo tsugi no hyō ga shimeshĭte iru. Hyaku-jū-hachi nin no hikoku-nin wa komo-gomo fufuku de motte jōso wo itashĭta tokoro ga, dai is-shin ni oite ii-watashĭta shikei no saiban wa warui no de aru, kore wa muzai ni natte yoroshii no de aru, kore wa kinko ni natte yoroshii no de aru, kore wa menso[4] *ni natte ii no de aru, moshĭkuwa, sono ta no yūki-kei ni shĭte yoroshii mono de aru" to iu koto de; to ni kaku shikei wo hitei serareta ru ken ga hachi-jū-shĭchi ken aru. Roku-nen no aida ni hyaku-jū-hachi ken no shikei no ii-watashi wo shĭte, tadachi ni hachi-jū-shĭchi ken dake wa godan de aru to iu koto wo hyō ga shimeshĭte iru no de aru. Wazuka ni san-jū-ik-ken to iu mono ga tashika ni shikei de aru to iu kotogara wo hyō ga shimeshĭte orimasuru keredomo, kore mo yahari ensei-kwan wo motte Kyōto no obā san no rei wo oimashĭta naraba, aruiwa gokuchū ni oite mizukara shinuru ga ii to iu kakugo wo shĭte, kono saiban ni manzoku shĭta mono ga iku-nin aru ka shiren. Shin ni shikei ni gaitō suru mono wa aruiwa go-ken ka rok-ken ka mo shirenai to omou. Sore*

4. Lit. "letting off prosecuting." In the present case it is the Public Procurator who is let off. This occurs usually through some legal technicality,—sometimes owing to the fixed time for the production of evidence or the punishment of crime having passed.

To maintain that a Court of Law has no responsibility when it sends a man to his death by mistake would be outrageous. I should like to discuss this point somewhat fully, but I will not do so. I will confine myself to noticing a fact that illustrates clearly the state of affairs in our country to-day.

When the draft of the Penal Code was submitted to us for investigation, the Government furnished us with tables that give an account of the sentences passed between the 33rd year and the 38th year of Meiji (A.D. 1900–1905)—a period of six years. According to this table, during that time 118 persons were sentenced to death. Another table supplies information on the subject of misjudgments. Every one of these 118 persons expressed dissatisfaction with the decisions of the Courts of First Instance and appealed against them. In no less than 87 of these cases the death sentences were annulled and the decisions of the Lower Courts shown to be quite wrong. Some of the prisoners were declared not guilty; the sentences of others were commuted to imprisonment for longer or shorter periods, and in other cases circumstances occurred which freed the Public Procurator from the obligation to carry the prosecution any further or commence a new prosecution. We see then that in the short space of six years in 118 cases no less than 87 persons were wrongly condemned to death. This is made quite clear by the table. Among the 31 remaining cases in which the original sentences were confirmed by the Higher Court, how many criminals were there, we wonder, who, entertaining the same pessimistic notion as the old woman in the Kyōto gaol, were satisfied with their sentences? It is not improbable that there were not more than five or six cases in which the criminals were rightly sentenced to capital punishment (*lit.* which rightly come under the heading

wa amari sŭkunai to itashimashĭta tokoro ga, to ni kaku, kokumin no seimei wo hyaku-jū-hachi nin dake wa shimete yoroshi to iu saiban wo shĭte, hachi-jū-shĭchi ken dake wa machigatta to iu koto wo hyō ga shimeshĭte iru ijō wa, tashika ni shikei to iu mono wa godan kyūsai su-bekarazaru mono de aru kara shĭte tsutsushimanakereba naranai to iu jitsurei ga shimesarete iru to watakŭshi wa kangaeru.

Hĭtoshĭku keibatsu de gozaimasuru ijō wa, watakŭshi wa[5] *hōritsu no sazuketaru kenri, rieki wa moto yori kin-itsu m shinakereba narumai. Ippan no keiji hannin to iu mono wa tsūku no uchi ni kaikwa senzen no michi wo hiraite yaru to iu hōritsu no moto ni shihai serarete iru. Shĭkaru ni shikei hannin ni kagitte kono keibatsu kwannen ni jogwai wo suru to iu kotogara wa, kuni no hannin taigū ni oite ni-sha kotonareru mono to rontei sezaru wo emasen. Kotonareri to rontei serarure yori mo, keibatsu kwannen ni fŭtatsu no kotonaru i-shugi aru mono to iu koto wo hyōmei suru mono to rondan shinakereba narumai to watakŭshi wa omoimasŭ.*

Go-shōchi no gotoku, saiban no godan to iu mono wa, hĭtori shikei bakari de arimasen. Ippan jiyū-kei ni okimashĭte mo, zaisan-kei ni oite mo tsutsushimanakereba naran. Sore yue ni hōritsu wa godan kyūsai no michi wo sazukete iru. Aruiwa hijō jōkoku,[6] *saishin, aruiwa kari-shutsugoku seido to iu mono wo mōkemrshĭte, tashika ni shikei igwai no jiyū-kei to zaisan-kei to ni taishĭte, godan kyūsai no kwatsuro wo sazukete iru. Shĭkaru ni ittan shikei ni shoserarete shikkō wo oeta mono wa, nochi ni hijō jōkoku no riyū aru koto wo hakken suru mo, saishin no riyū aru koto wo hakken suru mo, mata, kari-shutsugoku no onten ni yokushi-u-beki jijō wo hakken suru mo, shishitaru mono*

5. This *watakŭshi wa* has no verb; supply *omou.*—6. A technical term signifying permission to appeal even after the date specified for lodging a notice of appeal has passed.

of capital punishment). Even supposing that my calculation is under the mark, and that there were more cases in which the sentence passed was a suitable one, we can't get over the fact that, according to the statistics given, the Lower Courts decided to hang no less than 87 subjects of the empire unjustly; and this, it seems to me, should make us extremely cautious in sanctioning a form of punishment which after being carried out admits of no redress.

Regarding all forms of punishment as on a level, in administering them the rights and benefits conferred by law should not be given to one offender and withheld from another. All ordinary criminals are benefited by that provision of law which allows of reformation by means of suffering. When the State makes an exception of persons condemned to death, according to them different treatment, we can only conclude that in administering punishment, instead of acting on one principle, it is acting on two, and these two contradict each other. This appears to me quite plain.

As you know very well, it is not only in cases of capital punishment that wrong verdicts are given. In imposing penalties affecting a man's liberty or his property mistakes have been made that show the need of caution. Therefore it is that the Law provides means for redress in the form of special appeals, new trials and the temporary release of prisoners on bail. In all ordinary instances that involve the loss of personal liberty or property in meting out punishments, the Law has provided easily applicable means for redress in case of misjudgment. But when once the death sentence has been carried out there is no way back. After a man's execution, reasons for a special appeal or for a new trial may be discovered, or circumstances may be brought to light which warrant a prisoner's being favoured with release on bail, but the dead man can't be

wa fŭtatabi sosezu, ikan to mo subekarazaru mono de arimasŭ. Hĭtoshĭku kore keihō no sazuketaru onten rieki de aru ijō wa mata, hĭtoshĭku sono hannin de aru ijō wa, shikei hannin ni nomi kore wo sazukezu shĭte, sono ta no hannin ni sazukeru, shikei hannin ni usŭku, sono ta no hannin ni atsui to iu koto wa, keibatsu ga kempō narabi ni gyōsei-hō no onten ni yotte sazuku-beki rieki to iu mono ni tōsa wo tsŭkeru to iu koto ni ai-narimasŭ. Kore mo rigi ikkwan sezaru ron to watakŭshi wa shinzuru no de arimasŭ.

Daitai no shuchō no ronshi wa tadaima no tōri. Sono ta shikei wo sonchi su-beki riyū to shĭte, shikei haishi ni hantai naru ronkyo to iu mono no aru wo hakken itashimasen. Shĭkaraba nanji no iwayuru shikei ni kawaru-beki ryōkei to wa nan zo ya ? to iu o tazune ni taishĭte o kotae su-beki sekinin ga watakŭshi ni wa aru no de gozarimasŭ. Kore wa watakŭshi wa shikei ni kayuru ni san-jū-nen no yūki-kei wo motte suru mono de gozarimasŭ. Naruhodo san-jū-nen to iu nengetsu wa hĭto ni yorimashĭte wa shikei dōyō ni ai-naru ka mo shirenai. Shĭkashi nagara, koko ni san-jū-nen to iu nengen wo fushĭte oku koto wa, tashika ni tsūku no uchi ni kaikwa, senzen ni michibiku to iu rigi ni kanau no de aru. Mata, hijō-jōkoku, saishin, kari-shutsugoku tō no onten rieki tō ni yokusehime-u-beki yochi wo mo sonshĭte iru no de aru. Godan—ayamaritaru saiban—wo kyūsai shi-eraru-beki rieki mo aru no de aru.

brought to life again, and so nothing can be done to rectify matters. Considering that the Penal Law which confers benefits and favours on criminals condemned to death and on other classes of criminals is one and the same Penal Law, and considering that transgressors of the Law are on an equality, when we find that while from the former class of offenders certain benefits and favours are withheld, they are granted to the latter class, when we find the Law favouring one class of criminals hardly at all and another class a great deal, we come to the conclusion that in the benefits which are conferred, in the administration of Penal Law, in the exercise of the authority given to it by the Constitution and the Executive, there is inequality (unjust discrimination). This, I take it, is sufficient to show that our Penal Code is not permeated by one principle and one law of right.

I have in a general way made the position I hold on this question clear to you. There are no arguments that I know of either in favour of the retention of capital punishment or against its abolition that I have not touched on. But it will no doubt be asked what suitable form of punishment I propose to substitute for the death sentence? I am of course bound to reply to this inquiry. Well, the substitute I propose is 30 years' imprisonment. Some may think that such a term of incarceration would be as bad as execution. But my fixing the limit to 30 years is done on the presumption that the misery of such a long imprisonment would certainly make a new man of the criminal. This period, too, would leave room for participation on the part of accused persons in the favours and benefits granted by the Law, such as special appeals, new trials or release on bail; and Courts of Justice, on their part, would also obtain benefit from the arrangement, as they would be able to rectify their mistaken verdicts.

Shikōshĭte kono san-jū-nen to iu ron wa, watakŭshi wa yahari genkō keihō—ina! kaisei keihō-an yori ami-tatetaru ron de arimasŭ. Watakŭshi wo shĭte iwashimemashĭta naraba, shikei ni kayuru ni san-jū-nen no yūki-kei wo motte suru to iu koto wa kaisei keihō-an ni meibun ga aru to iitai kurai de aru. Sore wa jikō[7] *no kitei de aru. Shikei ni shoseraretaru mono*[8] *wa san-jū-nen wo keikwa shĭtaru toki wa jikō ga kwansei suru to kaite aru. Hĭto wo koroshĭte shikei ni shoserarubeki mono ga san-jū-nen no aida nigete, nige-ōseta naraba, kokka wa, ibō no gensoku ni motozuite, sono tsumi wo towanai no de aru. Torae wo nogarete, ato wo kuramashĭte, san-jū-nen kakurete iru to, shikei hannin to iedomo, ibō wo suisoku serarete kokka ga wasureru naraba, rikaku shĭtaru kangoku,—sekai wo chijimete kurushĭku tsunagarete iru, shaba no ningen to wa kōtsū wo maru de tatte iru no de gozarimasŭ kara shĭte, san-jū-nen mo oita naraba, yahari yo no naka ni arawarete mo, kakurete iru mono to onaji yō ni, ibō no gensoku wo ōyō shi, kokka ga wasurete yoroshii de wa gozarimasen ka? Iwanya, jō no ue kara ieba, toraerarete iru mono to toraerarete inai mono to, kutsū no do-ai, kokka keibatsu-ken no oyobitaru kwankei tō no chōwa wo kangaemashĭta naraba,*

7. A technical term signifying "the effect of time on the fate of prisoners."—8. The speaker has in mind a man who escapes after having been condemned to death,—an exceptional, but not impossible, occurrence

It seems to me that an argument in favour of fixing the 30 year period of imprisonment as the limit of punishment can be deduced from (or based on) the Penal Law now in operation, or, rather I should say, the Revised Penal Law. Were I asked to state my opinion on this subject I would go as far as to affirm that the wording and provisions of the Revised Code of Penal Law favour the substitution of the 30 years' imprisonment for capital punishment. I refer to the provision of the Law respecting time efficacy. It is recorded in the Statute book that at the expiration of 30 years a criminal condemned to death shall be considered to have completed the term required for the expiation of his crime. Supposing a man who has committed murder and rendered himself liable to be condemned to death escapes and succeeds in avoiding re-arrest for 30 years, the State acts on a principle of (apparent) forgetfulness and takes no further steps to inquire into his crime. If the crime of the murderer who has escaped and concealed himself during 30 years is passed over by the State on the ground of legal forgetfulness, cannot the State afford to apply the same principle to the man who has been cut off from his fellow-men, whose only world is a narrow cell, who pines in shackles year after year, and who is as far removed from the outside world as though he had been concealing himself in some obscure corner of the earth for 30 years? Surely at the end of this period the State can forget the crime of such a murderer. That it should do so ought to be still plainer to us if we allow our feelings to influence us in this matter; for surely when we consider the two cases, that of the man who has escaped and that of the man who has been shut up in prison, we must see that the latter, by the degree to which he has suffered and the way in which the State's authority to punish crime has been fully vindicated in

tashĭka ni san-jū-nen no yūki-kei wo toru to iu kotogara wa rigi ni kanau no de aru. Watakŭshi wa kore wo motte kayubeki ryōkei to shinzuru no de aru.

Shĭkashi nagara muki-kei nado to iu kei ga sono aida ni wadakamatte iru kara, kore wo motte kaen to shuchō suru mono de nai. Muki-kei wa shikei yori mo akkei nari to shuchō suru mono de arimasŭ kara, san-jū-nen no yūki-kei wo motte shike ni kaen koto wo shōdō suru mono de arimasŭ.

Shikei haishi no rigai tokushitsu wa sude ni kenkyū shitsukusarete, amasu tokoro wa arimasen. Shĭkashi nagara watakŭshi wa konnichi made shikei sonchi no tekitō naru riyū to iu mono wo haichō itashĭta koto ga gozaimasen. Gwaikoku no hōsei wo mimashĭte mo, konnichi shikei to iu mono no sonzai serarete iru kuni wa, makoto ni wazuka na mono de gozarimasŭ. Hotondo sekai no zentai ni watatte, shikei to iu mono wa haishi ni kishĭte iru to iu kotogara ga tadachi ni dangen ga dekiru no de aru.

Ōi naru kuni de, tatoeba Eikoku no gotoki, sonchi wa shĭte aru ga, chikaki ni-jū-nen rai jijitsu-jō kore wo kekkō shinai no de aru. Berugii mata shĭkari de, Furansu wa saku-nen naikaku kakugi de kore wo haisuru koto ni kettei shi, tabun honnen no gikwai ni wa hōan ga deru daro to kiite iru. Amasu tokoro wa Doitsu de aru ga, Doitsu ni oite wa, shikei haishi-an wa nari-tatanakatta keredomo, sono gikwai no keikwa wo mimasureba, ika ni Doitsu zentai no keisei kakushin no kiun ga shikei haishi wo kibō shĭte iru ka to iu koto no ippan wo shiru ni taru no de gozaimasŭ. Go shōchi no gotoku,

his case, is in justice far more entitled to be let off at the end of 30 years than the man who has remained free during this period. It is on the above grounds that I am in favour of substituting this form of punishment for execution.

But the question of life imprisonment is mixed up with the discussion of substitutionary punishment for the death penalty; so I had better say at once that I do not advocate any such measure. To me it seems that life imprisonment is even worse than capital punishment; hence I maintain that imprisonment for 30 years is the best substitute for capital punishment.

I think I have gone most exhaustively into everything that has been said for and against the abolition of capital punishment, into every advantage and disadvantage that might attend its discontinuance. I have yet to hear a single adequate reason for retaining it. We find on examining foreign systems of law that the countries where it exists are extremely few. So that it is true to affirm that in almost every country of the world the conclusion to which men have come amounts to abolition.

In big countries like England, for instance, though capital punishment exists, during the past twenty years, as a matter of fact, it has not been carried out. This is the case with Belgium also. In France it was decided at a Cabinet Council held last year that it should be abolished and it is said that it is probable that a bill for its abolition will be submitted to the Chamber of Deputies this year. One country that I have not mentioned is Germany. Well, it is true that the Bill for abolition did not finally pass the Reichstag; but what happened when this Bill was under discussion in the German Diet abundantly showed how fervent was the desire for its abolition as a part of the revision of the whole of Germany's Penal Code. As is well known to you, when the Penal Code Bill came before the Federal Parliament, notwith-

keihō sōan ga Rempō Gikwai ni fuseraruru ni atatte, tekketsu saishō Bisumaruku no gekiretsu naru ronsō arishi ni kakawarazu, Gikwai wa sono Ni-dokkwai ni oite hachi-jū-ni ni taisuru hyaku-hachi-jū-shichi no dai-tasū wo motte shikei wo haishi shita no de aru. Shikōshite San-dokkwai ni itatte, "Moshi mo shikei wo Gün ga hitei suru naraba, keihō zembu wo hitei shite mo yoi.....Aruiwa Gikwai ni taisuru Seifu no kōdō wa ippen suru ka mo shiren" to iu kyōhaku-teki no dai-enzetsu wo Bisumaruku ga shita kekkwa, hyaku-jū-ku ni taisuru hyaku-ni-jū-shichi, sunawachi, wazuka ni hachi-hyō no sa wo motte shikei wa sonchi suru koto ni natta to iu keikwa de aru. Ni-dokkwai ni oite, hotondo dai-tasū wo motte haishi shite shikōshite San-dokkwai ni itatte, arayuru shudan seiryaku wo motte shite mo, wazuka ni hachi-hyō no shōsū ni suginakatta. Kore ni yori karōjite keihō-chū ni shikei wo sonchi suru koto ni natta no de aru.

Kayō no shidai yue, iwayuru konnichi no bummei hōkoku no keihō no ue ni oite, shikei wa hōbun no ue ni sonsuru mono hanahada sukunaku, tatoi sonsuru mono mo, jijitsu ni kore wo okonau mono naku, tama-tama Doitsu no gotoki kore ari to iedomo, Gün wo tsūkwa shita mono sae mo, sono keikwa ima no gotoku awarena mono de aru to iu koto ni kangamita naraba, kono shikei sae kezutta naraba, muki-kei sae kezutta naraba, sekai dai-ichi no keihō hōten taru-beki hon-an ga, kono fūtatsu wo

standing the violent opposition of the Chancellor, that "man of blood and iron," Count Bismarck, at its Second Reading, the abolition clause of the Bill commanded 187 votes against 82, and so passed by a big majority. When the Bill came to its Third Reading Count Bismarck in the course of a long opposition speech gave utterance to the following threat:— "If the House refuses to retain capital punishment, it may as well reject the whole of the Revised Penal Code. And in that case it is not unlikely that the attitude of the Government to the House would undergo a radical change" (the House would be dissolved). Yet the after history of the Bill was this, that, despite the Chancellor's long oration, with its threat, the original Bill in which capital punishment was retained only passed the Third Reading by a majority of 8 votes, the ayes numbering 127, and the noes 119. Thus we see that at the Second Reading of the Bill capital punishment was abolished by almost an overwhelming majority and at the Third Reading, as the result of the employment of every conceivable device, the Government only succeeded in defeating the measure by a majority of 8 votes. Thus did capital punishment barely manage to retain its position as part of Germany's Penal Code.

This shows the state of feeling on the subject in civilised countries. In very few of the Statute books of these countries is there to be found a law sanctioning capital punishment. But even in countries where the law is still unexpunged, it is a dead letter and never carried into practice. If there are countries where it has been sanctioned by the National Assembly, it has been done in some such pitiable way as was witnessed in Germany. Taking all this into consideration, it seems to me that all that is required to render our Penal Code the first in the world is the abrogation of capital punishment and imprisonment for life. As long as clauses sanctioning these two forms of

nokosu tame ni sekkaku no kabe ni o-kizu wo nuru koto ni nari wa sen ka to uryōru no de aru. Jitsu ni kondo dasareta keihō wa, kore wo genkō-hō ni hishite hyaku-dan no masareru tokoro ga aru. Kyū-sōan ni hishite go-jū-dan no masareru tokoro ga aru. Kore ni muki-kei shikei wo haishita naraba, watakushi wa sekai-jū no mohan keihō ni naru to kakushin suru no de aru.

Negawaku wa mandō shokun no dōi wo emashite, shikōshite toku ni keihō-gaku ni oite tanen no unchiku aru Isobe Kun no dōi wo emashite, sunawachi, kono shūsei-an wa manjō itchi wo motte tsūkwa suru koto wo nozomimasu. Makoto ni keibatsu wa seiri kōdō no yōkyū suru tokoro wo kiso to shi, shakwai no chitsujo wo tamochi, hannin no kwaizen wo hōsu to iu koto igwai ni wa nan-ra no mokuteki wo mo yūsanai kara, dō ka shikei haishi to iu hon-in no shūsei-setsu ni dōi wo hyōsaren koto wo kibō itashimasu.

Morita Tokuji Kun.—*Gichō! Iken ga arimasu.* (*"Hantai ka?"* to yobu mono ari.) *Hantai de mo, sansei de mo yoroshii. Iken ga arimasu.....*

Gichō (Sugita Tei-ichi Kun). *Hantai de mo sansei de mo nai. Nan desu?*

Morita Tokuji Kun.—*Watakushi no iken wo nobetai no desu.*

punishment remain, we cannot but deeply regret that a code on which so much labour has been bestowed should be spoiled disfigurements of this kind (*lit.* should be like a newly finished wall that has been badly disfigured by dirt smeared on it in large patches). The draft of the Penal Code sent to the Diet certainly ranks a hundred grades higher than the Law now in operation, but it is true to say that the revised draft prepared by our Committee is fifty times better than the original draft; and if we can only secure the two erasures I have mentioned (capital punishment and imprisonment for life), it is my confident belief that our Penal Code will be worthy of being considered as a model for the world's imitation.

I earnestly desire that the whole House may signify its approval of this measure, and especially that it will be supported by Mr. Isobe, whose rich stores of learning on the subject of Penal Law are known to us all. I trust that the Amended Bill may pass without one dissentient voice. It is because punishment more than anything else ought to fulfil to the utmost the dictates of righteousness and humanity, because by it the order of society is maintained, because by it the reform of criminals is secured and because apart from it no worthy objects whatever can be realized, that I ask you to express your approval of the recommendation of the Revising Committee respecting the abolition of capital punishment.

Mr. Morita Tokuji.—President! I have an opinion to express. (*Somebody calls out:* "Are you an opponent?") Never mind whether I am an opponent or a supporter. I have an opinion to express.

The President (*Mr. Sugita Tei-ichi*). If you are neither for nor against the measure proposed, what is it you want to say?

Mr. Morita Tokuji.—I want to express my opinion.

Gichō (Sugita Tei-ichi Kun). *Sore wa tsūkoku ga arimasŭ.—Isobe Shirō Kun!*

Isobe Shirō Kun tōdan.

Isobe Shirō Kun. *Watakŭshi wa shikei haishi ni tsŭkimashĭte wa mattaku Hanai Kun ni hantai de gozaimasŭ. Sono hantai ni tsŭkimashĭte Hanai Kun yori arakajime, hantaisha wa kō iu giron wo toru de arō, ā iu giron wo nasu de arō to, kochira no iu-beki tokoro wo sōzō sarete, yogen saremashĭta ga, watakŭshi wa sō iu ron wa itasan no de arimasŭ.* (Shōsei okoru.)

Watakŭshi wa Hanai Kun no go giron to shĭte, shikei wa itlai koku na kei de aru to iware, gwanrai keihō wa kokka wo daihyō shĭte iku-beki tokoro no taisetsu na mono de, nani ka shĭkiri ni shūkyō ni mo makete wa ikan, dōtoku ni mo makete wa ikan to iu rompō de shikei haishi wo go ronji ni narimashĭta ga, watakŭshi no kangae de wa sude ni keihō zempan ga yondokoro naku sonzai suru no de, moshi yūki wo dashĭte iu naraba, keihō naku shĭte osamareba, kono kurai kekkō na koto wa naku, jitsu ni ware-ware no mottomo kibō suru tokoro de aru. Hanai Kun no shuchō saruru Yōroppa shokoku de mo, kuni ni keihō aru wa kuni no yowami de happyō shĭte iru ni chigai nai. Kuni ni keihō naku shĭte konnichi shakwai no chitsujo wo tamotte ikeru naraba, konna mendō-kusai mono wo koshirae, kangokuhi to shĭte kuni ga nen-nen roppyaku-man-en zutsu mo tsuiyashi, takŭsan no saibankwan wo oku koto mo iranakereba, muyō no bengoshi mo takŭsan hitsuyō ga nai no de aru. (Shōsei okoru.[9]) *Keredomo, dōshĭte mo kono keihō wo motte isshu no reigwai-butsu wo kōsoku shĭte iku hōhō wo sonaenakereba, shakwai no chitsujo wo tamoten no de aru. Yue ni*

9. The point of the joke is that both Mr. Isobe and Mr. Hanai are themselves barristers.

The President. (This would not be in order.) Notice has been given of a speech to be delivered. Mr. Isobe Shirō!

Mr. Isobe ascends the rostrum.

Mr. Isobe Shirō. On the question of abolishing capital punishment I quite disagree with Mr. Hanai. Respecting my opposition to his views Mr. Hanai has tried to anticipate my arguments. He has allowed his imagination to carry him away and has confidently predicted that opposition speakers will say this and say that, but he has not managed to hit off what I purpose saying. (*Laughter.*)

As I understand Mr. Hanai's argument, he contends that capital punishment is cruel, and that while in its very nature a Penal Code occupies an important place as representing State authority, it is outdone by religion and outdone by morality. This he regrets, and so, to right matters, he would abolish capital punishment. Now, according to my ideas, the existence of Penal Law at all is an absolute necessity. If I were to speak out my mind unreservedly, I should say that nothing could be better than our getting on without any Penal Law at all. This is something that I should immensely like to see effected. The existence of Penal Law even in the European countries of which Mr. Hanai has spoken so approvingly is an unmistakable display of weakness. If countries could maintain order and get along without it, they would never draw up such a troublesome thing as a Penal Code. With no penal law to administer, we should be able to save about six million *yen* a year—the money now spent on prisons—we should not need to employ judges, and the many useless barristers who now exist could well be dispensed with. (*Laughter.*) But the fact is that without providing means for restraining a class of persons who are unlike their fellow-men (given to violence) such as is furnished by Penal Law, public order could not be

hitori shikei nomi narazu, keihō zentai ga sude ni yondokoro nai hōritsu de, makoto ni kitanai mono de aru to iu koto wo watakŭshi wa yotei itashimasŭ.

Sōshite kono shikei wa ittai kore wo sonsuru riyū ga nai to kō mōsaremasŭ ga, watakŭshi wa keihō no gensoku to shite shikei hodo ri ni kanatte iru mono wa nai to iu ron de aru. (Shōsei okoru.) *Sŭkoshi mo okashiku nai shidai wo setsumei itashimasŭ.* (Shōsei okoru.)

Sŭnawachi Hanai Kun no iu gotoku, gwanrai keihō wa fŭkushū ni okotte iru mono de. Kore wa rikutsu de wa nai, jijitsu de aru. Izure no kuni de mo watakŭshi no fŭkushū ga oyake no fŭkushū ni henjita no wa keihōka wo matte ronzuru made mo nai tokoro de. Kore ga fŭkushū no okonaenai mono ga aru. Yoku giron no deru koto de aru ga, sŭnawachi, dokushin no hito ga tanin no tsuma to kan-in shita toki ni wa, kore wa jissai ni fŭkushū wa okonawarenai. (Shōsei okoru.) *Mata bimbōnin ga dorobō shita toki ni sono kin-in wo hisho shita baai wa, iku-bai no bakkin wo motomete mo, jissai kore wo chōshū suru koto ga dekinai. Sŭnawachi fŭkushū shugi hodo rippa na kei wa arimasen ga, aite ni yotte fŭkushū wo shi-togeru koto ga dekinai kara, sore de shuju zatta no kei to iu mono wo mōkete, kore ni shakwai ga kawatte fŭkushū shi-kitatte, sore de, higaisha no ikari wo dan-dan nadamete itta to iu koto ga jijitsu de aru kara, kore ga rikutsu ni ataru ka ataran ka to iu koto wa shuju zatta*

maintained. Therefore not only capital punishment but the whole of Penal Law has become an absolute necessity, disfiguring to society as the whole thing is. That much I am prepared to grant.

But we are told that as far as capital punishment is concerned, the truth is there is no reason for retaining it. It seems to me, however, that as a principle of penal law there is nothing in closer accordance with reason than capital punishment. (*Laughter.*) There is nothing to laugh at in that, as I will show you presently. (*More laughter.*)

It is as Mr. Hanai has said, penal law at the outset had its source in the idea of revenge (righting wrongs). This is not an argument merely, but a fact. It is not necessary to consult an expert in criminal law in order to get to know that penal law originated in the substitution of public vengeance for private vengeance. But there are cases where vengeance can't be carried out. These cases have given rise to a good deal of discussion. Take, for instance, the case of a bachelor who has committed adultery with another man's wife, here vengeance, in the strict sense of the word, is impracticable. (*Laughter.*) When a poor man steals money and spends what he has stolen, you may impose as many fines on him as you please, but you can't get blood out of a stone. Paying people back in their own coin, punishing them in the precise way they have punished others—this no doubt is ideal punishment, but in many cases this form of punishment can't be carried out; and this has given rise to the inventing of all manner of substitutes, and by the application of these the State, acting as proxy for private individuals, has managed to appease by degrees the wrath of aggrieved persons. These are the facts. As to whether the punishments specified are reasonable or unreasonable—this has furnished abundant

na gakŭsha ga dete, shuju na rikutsu wo tsukemasŭ keredomo, konnichi de mo hĭto wo koroshĭta mono ga yo no naka wo heiki de ōrai shĭte, kore wo shakwai ga shibari mo nani mo sezu ni oita naraba, kanarazu higaisha no chii ni aru tokoro no mono wa watakŭshi ni fŭkushū wo okonau de arō to omou no de aru. Sore de Nihon no Yamato-damashii ga sŭkunaku natta no de mo, nan de mo, arimasen ga, sŭnawachi keihō no shobun to iu mono ga iki-todoite ichi-kagaisha ga areba shĭtagatte kei wo kwaserareru to iu koto ni naru kara, fŭkushū to iu mono ga okonawaremasen keredomo, keihō no tekiyō mattaki wo ezu shĭte, saiwai ni kei wo manukareru mono ga yo no naka ni takŭsan habikotte oreba, itsu de mo fŭkushū to iu mono ga kao wo dashĭte kuru no de arimasŭ. De arimasŭ kara, Hanai Kun mo mōsareru tōri, fŭkushū wa shigoku warui mono de aru. Warui mono de aru kara, kojin no fŭkushū ni kawatte shakwai ga fŭkushū suru no de aru kara, sore de, kojin no kitanai fŭkushū wa satte, kokka no heian wo iji shĭte iku no de aru kara, sore ga sŭnawachi watakŭshi wa keihō no genri darō to omou. Shuju na koto wo itte, shakwai no hitsuyō to ka, yare meirei to ka, gakŭsha ga yatsu mo kokonotsu mo itte iru ga, hĭtotsu mo kampuku suru mono wa nai. Watakŭshi no kampuku suru keibatsu-ken no kiso wa fŭkushū yori hoka ni nai. Tokoro ga fŭkushū no jijitsu-jō okonawaren mono ga aru kara, shĭkata ga nai. Shikōshĭte hĭto wo koroshĭta mono ga shi ni ataru to iu koto wa sŭkoshi mo okashĭkunai koto de aru.

material for academic discussion among scholars of all sorts; but the common-sense view to take, it seems to me, is this, that if murderers were allowed by society to go about the world in an ordinary way like other people, if no attempt were made to arrest them, the persons who had suffered at their hands would certainly take the law into their own hands and execute vengeance on the offenders. It is not because the old national spirit is dying out, or growing less that there are nowadays no cases of the execution of vengeance by private individuals, but because the administration of penal law has become so effective as to be able to mete out punishment to every offender. Were the application of the law less perfect than it is and were the criminals who escaped its meshes to become plentiful, cases of private vengeance would constantly be popping up among us. This is why the State has to execute vengeance. As Mr. Hanai says, vengeance is undoubtedly a very bad thing, that is, is liable to lead to great abuses. Because of this it is the State does not allow private persons to carry it out. It takes it in hand itself. And as a result of this we get rid of all the ugly features of private vengeance and are able to pass our lives in peace under State protection. This principle of the State's redressing private wrongs constitutes, it appears to me, the basis of penal law. Attempts have been made by scholars to find other sanctions for penal authority. They say it is a necessity of society or that it is one of its decrees, and what not, but none of these arguments commend themselves to me (impress me). I see no other satisfactory basis for the authority which the Law wields but vengeance. The fact that this cannot always be carried out is something we cannot help. But whenever it is possible to carry it out, it should be done, and so to sentence a murderer to death is a natural course to take.

Sore kara, mō hĭtotsu wa, shikei ni tsuite wa kutsū wo kanjinai. Kore wa Hanai Kun ga go keiken ga gozaimasŭ ka shirimasen, keredomo shikei ni shoserarete minakute wa shinu made dō iu kutsū wo kanzuru ka, kono koto ni tsuite wa Hanai Kun to iedomo, go keiken wa arumai to kangaeru. Uketamawaru tokoro ni yoreba, dono kurai hinku no uchi ni kurashĭte mo, dono kurai omo-ni wo showasarete mo, ichi-mei wo tasŭkaritai. Kono ichi-mei wo toraruru to iu koto wa kono ue mo naki kurushii mono de aru to iu kotogara wa, omoi byōnin ni uketamawatte orimasŭ. Dōmo kore wa hontō de arō to kangaeru.

Sore kara mō hĭtotsu wa keihō wa sŭnawachi chōkai shugi de aru. Kō iu go giron de aru. Shĭkaru ni shikei ni mukatte wa chōkai no michi ga nai. Ika ni mo go mottomo shigoku de gozaimasŭ. Koroshĭte shimatta ijō wa, shakwai ni yō no nai ningen de gozaimasŭ kara, aete chōkai no hitsuyō mo nakereba, mata shikei ni shosuru hĭto wo chōkai shĭta tokoro ga, eki mo gozaimasŭmai. Sari nagara hatashĭte keihō no shui wa chōkai bakari de gozaimashō ka ? Chōkai shugi to iu koto ni narimasŭ naraba, osoraku wa kokujihan to ka, aruiwa subete kō iu seiji-teki no zainin ni tsuite wa, hotondo chōkai shugi to iu mono wa okonawarete inai. Mata, osorakuwa konnichi shakwai ni hankō suru hĭto ga atte, rō ni torawarete otta tokoro ga, asu kara bōzu no sekkyō wo kiite, irai wa yasashii hĭto ni natte, shakwai ni hankō suru koto wa yamemashō to iu yō na koto ga jissai areba kei wa gensoku ni oite chōkai de aru to ka, kanzen de aru to ka iu koto ga arimasŭ keredomo, kekkwa ni oite sono kō wo sōsuru koto wa dekinai

Mr. Hanai says that persons condemned to death do not suffer as much as they ought. Has Mr. Hanai any experience to go on in this matter, I wonder? Without being condemned to death and seeing how it feels, one is not in a position to judge how much mental suffering there may be. It seems to me that Mr. Hanai himself (much as he knows) has nothing to guide him here. According to what I have been told, there is nothing that causes people more mental distress than the feeling that they must die. In the midst of the most abject poverty or when bowed down by other heavy burdens, the desire to remain alive is sufficient to sustain the mind, but according to the accounts of persons suffering from fatal diseases, there is no form of suffering more painful than the knowledge that death is near. This, I think, is certainly true.

Then another contention of Mr. Hanai's was that penal law is essentially disciplinary in principle—the object of punishment is the reform of criminals, and he said that in the case of persons condemned to death there is no way of realizing this object. This is undoubtedly true. Those who are condemned to death are persons for whom society has no further use. With them disciplinary punishment is uncalled for; even were they subjected to it, it is unlikely that any good would result. But is punishment merely disciplinary in aim? Penal Law to-day is certainly not administered on this principle, as may be seen by the way it deals with persons guilty of treason or other grave political offences. Were it a fact that persons who have committed offences against society and have been imprisoned on this account have been so changed by listening to Buddhist preaching as to become inoffensive members of society and have consequently ceased to act violently, then it might be affirmed that disciplinary chastisement with a view to reform is the underlying principle of punishment. But we

kara, kono setsu wa shakwai mizukara ga sono jakuten wo jishu shite iru mono to iwanakereba narimasen. Naze nareba, tanki jiyū-kei no gotoki wa, rō ni ireru to warui koto wo osowatte kuru kara, shikkō yūyo wo shita hō ga yokarō to iu koto de, hotondo chōkai-shugi no hantai wo hyō shite iru mono de aru. Gakuri to shite wa nobu-beki de arimasu keredomo, kesshite keihō wa chōkai no is-shudan wo motte mokuteki to shite wa orimasen.

Mo hitotsu go giron to shite demashita no wa gohan ga aru to iu koto ga saishū no ten de, gohan ga atte ayamari ga atta hi ni wa mōshiwake ga nai shidai de aru. Hanai Kun ni watakushi wa uketamawaritai. Moshi ta no kei ni shoserareta ningen ga, tennen no ju wo motte shinda nochi ni, nao sono ningen ga zainin de nakatta to iu koto ga wakaru to, kinodokuna wake de, kei ni shoserareta baai ni oite kono gohan ni tsuite shakwai wa ika naru mōshiwake wo suru koto ga dekimashō ?

Hanai Kun wa san-jū-nen kan ni kakaru gohan ga kanarazu arawaruru mono to dantei serareta wake de arimashō ka ? Watakushi no kangae ni itashimasureba, tatoi shikei no kei de shinde mo, muki no kei de shinde mo, itsu-ka de mo, tō-ka de mo, konnichi shakwai ga muzai no ningen wo basshita to iu naraba, kore wa shasanakereba naran. Shasuru no michi wa sono ningen no ikite iru toki wa shasuru koto ga dekimashō. Shikashi kono ningen wa tenju de aru kara shirenai. Tenju wo motte oeta mono to shita tokoro ga, sono gohan de atta to iu koto wa shigo ni shasuru no michi nashi to iu koto wa, kei no shikei taru to ina to wo tou no hitsuyō wa nai.

Moshi mata kei wo ayamatte wa ikan to iu okubyō-kaze ni sasowarete, keihō wo tekiyō suru koto ga dekinai to iu oboshi-

see no such results, hence it is true to say that society has found out for itself that no trust can be placed in this argument. For it not infrequently occurs that men grow worse instead of better in prison, from association with persons more wicked than themselves. In such cases the opinion that the law acts as a corrective is shown by facts to be untenable. In theory it would seem as if punishments ought to be delayed, but since disciplinary chastisement is not the sole object of penal law, the carrying out of this theory is undesirable.

The last point to which Mr. Hanai drew attention was the existence of misjudgments. With capital punishment, he said, there is no means of redress in these cases. Now the question I desire to put to Mr. Hanai is this: Is there any means of redress in other cases of undeserved punishment? Supposing that after undergoing punishment and dying a natural death, it is discovered that the victim of the law was wrongly accused and wrongly punished, can anything be done to right matters?

Can Mr. Hanai guarantee to us that the miscarriage of justice is sure to come to light in the course of 30 years! He cannot do so. As I regard the matter, society is always under an obligation to make amends to persons who have been unjustly punished. The death of these persons interferes with that being done. Whether men die on the scaffold, or whether they die while undergoing life imprisonment, whether they die after five days of punishment or after ten, the obligation of society to redress the wrong that has been done to them is the same. When death will come to such persons nobody can tell, and once dead, no amends can be made to them. This applies to all forms of punishment, and not to the death penalty only.

If Mr. Hanai and his fellow-thinkers in a fit of timidity, fear to put the penal law into operation lest mistakes should

meshi ga atta naraba, hanzai-nin wo jūō mujin ni doko de mo arukashĭte, keihō wo yamenakereba naranai. "Kore mo gohan de arumai ka? Are mo gohan de wa arumai ka? Kennon na hanashi de aru kara, kei wo tekiyō suru koto wa yoshĭte, kare no suru koto wo minakereba naran," to iu no de, keihō zempai-ron wo mochi-dasu ga sōtō de, hĭtori sono ichi-bubun no shikei-haishi wo mochi-dasu to iu koto wa, hanahada sono tō wo ayamatte iru to kangaemasŭ.

Sore kara ima hĭtotsu wa, Ei-koku aruiwa Furansu, moshĭku wa Berugii ni oite wa, shikei wo shikkō sezu ni, tada ikaku-teki ni sonzai shĭte oku to iwareru no wa, go mottomo de arimasŭ keredomo, watakŭshi no uketamawatte iru tokoro de wa, sō iu koto wa nai. Shikei wa moto yori tekiyō suru. Sari-nagara tekiyō su-beki zainin ga dete konai no de aru. Nihon ni okimashĭte mo, kono shikei wo sonchi seshimete oite, shikei ni shosu-beki zainin ga denakereba, makoto ni kekkō na koto de wa arimasen ka? Shikei ga sonsuru kara tote, muri ni hĭto no kubi wo kiranakereba naran to iu yō na gakŭsha mo nakereba, saiban-kwan mo nai no de aru kara, sŭnawachi, go-jū-nen mo, shichi-jū-nen mo, shikei wo sonzai shĭte oite, jissai tekiyō suru hĭtsuyō ni sōgū shinai no wa, watakŭshi no mottomo kibō suru tokoro de aru.

Keredomo ikan sen! ichi-ryō-nen irai, shikei wo fŭtatsu mo mitsu mo karada ga aru naraba okonatte yaritai to iu yō na zainin ga, fukō ni shĭte, dete kimasŭ kara, kono aida ni tōtei shikei wo haisuru to iu koto ni itarimasen nomi narazu, itsu made mo

be made, then we had better get rid of the Law altogether and let criminals go about by the hundred wherever they please. It is like saying:—"The application of criminal law is attended with so much risk of repeated misjudgments that it would be better to cease to use it and wait and see how criminals would act." It seems to me that people who hold Mr. Hanai's views should argue in favour of the total abolition of criminal law. Their contending for the discontinuance of capital punishment only is a wrong course for them to pursue.

Let me refer to one point more dwelt on by Mr. Hanai. He said that in England, France, and Belgium capital punishment was not carried out and is only kept in the statute books as a scare to prevent people from committing murder. This sounds plausible, but, according to information that has reached me, it does not represent the true state of affairs. The capital punishment law in these countries exists for use, but of late there have been no criminals of the kind that call for its application. In Japan, too, it would be a happy state of things if the existing law were never put into operation from lack of the right kind of criminals. It does not follow because the law exists that either legal experts or judges will advocate wholesale execution. There is nothing that I should like better than to see the law existing for 60 or 70 years even without there occuring a single occasion for putting it into practice.

But alas! we are far from this state of things, for during the last two or three years, unfortunately criminals have appeared whose wickedness has made one wish that they possessed two or three bodies, so that they might be executed several times over. This then is not the time to be talking about the abolition of capital punishment. I am for retaining it for an indefinite length of time for use in case of necessity. This will not prevent us from trying

sonshĭte oite, shakwai ga ta no hōhō ni yotte dan-dan kairyo serarete, shikei wo tekiyō suru no hitsuyō no nakunaru hō ni jūbun kokoro wo katamukerarete, sō shĭte, shikei ga atte mo naki ga gotoku, kono yo no naka ga osamatte ikeba kono kurai kekkō na koto wa arimasen ga, koko ichi-ryō-nen no shakwai no arisama wo miru to, shikei ni shosu-beki zainin no zoku-zoku dete kuru no wo makoto ni ikan ni omou no de aru kara, kono hen no tokoro de, taitei shokun ni oite mo, shikei no sonchi ni sansei atte yoroshĭkarō.

Watakŭshi wa shikei no kotogara ni tsuite, shōsō-ron wa tonaemasen. Gwanrai rikutsu ni oite yoi to kimatta mono wa konnichi mo yokereba, myōnichi mo yoi, myōnen mo yoi. Yoi to kimatta mono wa hyaku-nen mo, ni-hyaku-nen mo sonchi seshimete yoi to omou. Shikei no gotoki wa, keihō no sonzai suru kagiri, is-shakwai ni oite sono sonchi wo yōsuru itsu no gokkei de aru to shinjimasŭ kara, kore ni tsuite shōsō-ron wa kesshĭte tonaemasen.

Mata gohan ni tsuite no go giron mo gozaimasŭ. Kore wa go mottomo shigoku de arimasŭ ga, sono kawari Nihon ni okimashĭte wa, sakihodo go in-yō ni narimashĭta tōkei-hyō de arimasŭ. Sŭnawachi, kore wa Nihon ni oite gohan wo shōzeshimenai shōko de arimasŭ. Dai is-shin ni oite machigatta koto wo yareba, dai ni-shin ga ari; dai ni-shin ga machigatta koto wo sureba, Dai-Shin-In ni oite sono tekiyō yoroshiki wo eseshimeru to iu no de, jitsu ni shikei ni tsuite wa tekiyō-jō chūi wo kuwaete aru kara kono ten ni tsuite wa hotondo go anshin de arō. Shĭkashi man-ichi attara, dō suru? Man ga

all sorts of ways for so improving society that the necessity for resort to this form of punishment will cease to exist. When the country can be governed without capital punishment, its existence in the statute book will no longer be of any consequence, as it will not be put into practice. Nothing more gratifying than this could take place. But I grieve to say that during the last year or two cases calling for the death penalty have been most frequent. In consideration of this you, gentlemen! will not be far wrong in signifying your desire to retain this form of punishment.

I do not care to argue in favour of the retention of capital punishment on the ground that it would be premature to abolish it now. With me it is not a question of abolishing at one time or another time. I hold that it should not be abolished at all. That which can be logically shown to be right will be as right to-morrow or next year as it is to-day—will be as right 100 or 200 years hence as it is now. Capital punishment is a thing of this sort. It is my belief that as long as criminal law exists capital punishment will need to be retained by society as an extreme penalty, and hence the argument against abolition based on prematurity is not one that I can use.

Mr. Hanai said much about misjudgments that was perfectly correct, but there is another way of looking at this subject. The statistics to which Mr. Hanai referred tend to show that as far as Japan is concerned no very bad results can come from misjudgments, as they are subsequently reversed. If the first court makes a mistake, there exists a second court to appeal to, and if this court too should err, means are provided in the Court of Cassation for applying the law in a suitable manner; so that, as far as capital punishment is concerned, there really need not be much anxiety, so great is the care exercised in administering the law. If I am asked to say

ichi ni aru gohan wo motte keihō zentai wo haisuru wake ni ikan ijō ni wa, shikei wo sonzai shite okanakereba naran to zonjimasu kara, sumiyaka ni do ka shikei sonchi no koto ni manjo no go sandō aran koto wo nozomimasu. (Hakushu okoru.)

Ogawa Gen-ichi Kun. *Gichō! Gichō!*

Gichō (Sugita Tei-ichi Kun). *Nan desu ?*

Ogawa Gen-ichi Kun. *Enzetsu desu.*

(*"Tōron shūketsu!"* to yobu mono ari. *Sansei! "Sansei!"* no koe okoru.)

Gichō (Sugita Tei-ichi Kun *Tōron shūketsu no dōgi ni teiki no sansei ga arimasu ka ?*

(*"Sansei! Sansei!"* no koe okoru.)

(Ogawa Gen-ichi Kun). *"Konna dai-mondai wo sonna ni hayaku katazukeru to iu hō wa nai"* to yobu.)

Gichō (Sugita Tei-ichi Kun). *Tōron shūketsu ni teiki no sansei ga aru to mi-tomemasu. Tōron shūketsu ni go dōi no shokun no kiritsu wo negaimasu.*

(Kiritsu-sha tasū.)

Gichō (Sugita Tei-ichi Kun). *Dai-tasū de arimasu. Tōron wa shūketsu shimashita.—Saiketsu wo itashimasu. Sunawachi Hanai Kun no shūsei wa, dai ku-jō no "shikei" no ni-ji wo kezuru, kō iu shūsei de arimasu. Sunawachi, shikei wo haisuru to iu no de arimasu. Kono Hanai Kun no shūsei ni go dōi no shokun no kiritsu wo negaimasu.*

(Kiritsu-sha shōsū.)

Gichō (Sugita Tei-ichi Kun). *Shōsū de arimasu. Hiketsu saremashita. Gen-an ni go igi wa arimasen ka ?*

(*"Igi nashi"* to yobu mono ari.)

Gichō (Sugita Tei-ichi Kun). *Gen-an ni go igi wa nai to mi-tomemasu. Gen-an no tōri ni kaketsu ni narimashita.*

what is to be done if by any chance a mistake should be made, my reply is that unless we are in favour of abolishing the whole Penal Code for fear of mistakes being made in its application, we had better risk the mistakes and keep capital punishment. Because this is my opinion I ask the whole House to signify its approval of the retention of capital punishment. (*Applause.*)

Mr. Ogawa Gen-ichi. President! President!

The President (*Mr. Sugita Tei-ichi*). What is it?

Mr. Ogawa Gen-ichi. I want to make a speech. (*Somebody called out* "The Closure!" *Others*, "I second! I second!")

The President (*Mr. Sugita Tei-ichi*). Are there the requisite number of supporters for a motion to apply the closure? (*Cries of* "I'll support it! I'll support it!")

Mr. Ogawa Gen-ichi. Surely there is no adequate reason for settling an important question like this in such a hurry.

The President (*Mr. Sugita Tei-ichi*). There seems to be a sufficient number of supporters for moving the application of the closure. Those who are in favour of the closure will please stand up. (*A majority of members stood up.*)

The President (*Mr. Sugita Tei-ichi*). There is a big majority. The debate is closed. I will now proceed to take the decision of the House on Mr. Hanai's Amendment in favour of omitting from the Penal Code the two words "capital punishment." This amendment has for its object the abolition of capital punishment. Those in favour of it will please stand up. (*Those who stood up were in the minority.*)

The President (*Mr. Sugita Tei-ichi*). You are in the minority. The Amendment Bill is lost. Has any one any objection to offer to the passing of the original bill? ("No objection!" *called out.*)

The President (*Mr. Sugita Tei-ichi*). I conclude that you have no objection to the original Bill. It has therefore passed the House. (*The House has decided in favour of that Bill.*)

¶ 458. BOTAN-DŌRŌ.[1]

DAI IK-KWAI.

Kwampō[2] *san-nen no shi-gwatsu jū-ichi-nichi, mada Tōkyō wo Edo to mōshimashĭta koro, Yushima Tenjin*[3] *no yashiro de Shōtoku Taishi*[4] *no go sairei wo okonai-mashĭte, sono toki taisō sankei no hĭto ga dete, gunjū itashimashĭta.*

Koko ni, Hongō San-chō-me ni Fujimura-ya Shim-bei[5] *to iu katana-ya ga gozaimashĭte, sono mise-saki ni wa yoi shiromono ga narabete aru tokoro wo,— tōri-kakarimashĭta hĭtori no o samurai wa, toshi no koro ni-jū-ichi-ni gurai de, iro no shiroi, me-moto no kiriritto shĭta, sūkoshi kanshaku-mochi to miete, bin no ke wo gutto agete yuwase, rippa na o haori ni kekkō na o hakama wo tsŭke, setta wo haite, saki ni tachi; ushiro kara asagi no happi ni bonten-obi wo shimete, shinchū-zukuri no bokŭtō wo sashĭteru chūgen ga tsŭki-sotte, kono Fuji-Shin no mise-saki ye tachi-yorimashĭte, koshi wo kake, narabete aru katana wo hĭto-tōri nagamete,—*

NOTES.—1. This extract consists of the first two chapters of a story called "*Botan-Dōrō*," slightly edited in order to make them more genuinely Colloquial, and to remove a few unpleasant expressions. The title alludes to an incident in a later portion of the story, which it would take too long to relate here. Placed after the up-to-date pieces just studied, this one may serve to introduce the student to the world of "Old Japan," a world which lives on in the affections of the people, and offers an inexhaustible storehouse to the dramatist, the novelist, and the professional story-teller. Enchō, author of the "*Botan-Dōrō*," was the king of such story-tellers. He died in 1900.

THE PEONY LANTERN.

CHAPTER I.

On the 4th May, 1743, in the days when Tōkyō was still called Yedo, the festival of Prince Shōtoku was celebrated at the Shintō temple of Tenjin in Yushima, and the worshippers assembled in great crowds on the occasion.

Now in Third Street, Hongō, there was a sword-shop known as Fujimura-ya Shimbei, the fine articles exposed for sale in which were seen by a samurai who happened to pass by. He appeared to be about one or two-and-twenty years of age, had a fair complexion, a vivacious expression in his eyes, and a cue tightly bound up,—indicative of slight quickness of temper. He wore a splendid coat, a beautiful pair of trowsers, and sandals soled with leather. Behind him, as he strode along in front, there followed a servant in a blue coat and striped sash, with a wooden sword having brass fastenings. The samurai looked in at the shop, sat down, and, glancing round at all the swords that lay there, said :

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2. *Kwampō* is the *nengō*, or "year-name," which lasted from A.D. 1741 to 1744; conf. p. 116.

3. *Tenjin* is the posthumous name, under which the famous and unfortunate court noble, Sugawara Michizane (died A.D. 903), is worshipped as the god or patron saint of letters.

4. *Shōtoku Taishi*, the great imperial patron of Buddhism in Japan, lived from A.D. 572 to 621.

5. Strictly speaking, *Fujimura-ya* is the name of the shop, and *Shimbei* the personal ("Christian") name of the shopkeeper. But Japanese idiom does not clearly distinguish between a shop and its owner. Conf. ¶ 55, p. 40.

Samurai: "Teishu ya! Soko no kuro-ito da ka, kon-ito da ka shiren ga,—ano kuroi iro no tsŭka ni nam-ban-tetsu no tsuba no tsuita katana wa, makoto ni yosasō na shina da ga, chotto o mise."

Teishu: "Hei, hei!—Korya! O cha wo sashi-age-na! Kyō wa, Tenjin no go sairei de, taisō hĭto ga demashĭta kara, sadameshi ōrai wa hokori de, sazo o komari aso-bashimashĭtarō" to,—katana no chiri wo harai-nagara, "He! goran asobashimase" to sashi-dasu no wo,—samu-rai wa te ni totte, mimashĭte,—

Samurai: "Tonda yosasō na mono. Sessha no kantei suru tokoro de wa, Bizen-mono[6] no yō ni omowareru ga, —dō da, na?"

Teishu: "Hei! Yoi o mekiki de irasshaimasuru. Osore-irimashĭta. Ōse no tōri, watakŭshi-domo nakama no mono mo, Tenshō Sŭkesada[7] de arō to no hyōban de gozaimasu ga,—oshii koto ni wa, nanibun mumei de, zannen de gozaimasŭ."

Samurai: "Go teishu ya! Kore wa dono kurai suru, na?"

Teishu: "Hei! Arigatō gozaimasŭ. O kake-ne wa mōshi-agemasen ga,—tadaima mo mōshi-agemashĭta tōri, mei sae gozaimasureba, tabun no ne-uchi mo gozaimasu ga,—mumei no tokoro de, kin jū-mai de gozai-masŭ."

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6. *Bizen* is the name of a province in Central Japan, famous for its swords.

"Mine host! That sword over there with the iron guard to the dark-coloured hilt,—I don't know whether the braid is black or dark blue,—looks like a good one. Just let me have a look at it."

"All right, Sir," said the shopkeeper. (*Then aside to the shop-boy:*) "Here! you offer the gentleman some tea!" (*Then again to the samurai:*) "To-day, owing to the crowds gone out to see the festival, the roads are sure to have been dusty, which must have been a great nuisance to Your Honour." Then, dusting the sword, he said: "Here! pray look at it, Sir!" With these words, he handed it to the samurai, who, taking it up and inspecting it, said:

"It's an awfully good one. So far as I can judge, I should incline to consider it a Bizen."

"Ah!" replied the shopkeeper. "Your Honour is a real connoisseur. I am overpowered with admiration. It is just as you say. The other dealers in the trade believe it to be the handiwork of Sŭkesada in the sixteenth century. But unfortunately it bears no maker's name, which is a great pity."

"Mine host! What is the price of it, eh?"

"You are very kind, Sir. I ask no fancy prices; and, as I have just had the honour to tell you, the sword would be an extremely valuable one, if only it had the maker's name engraved on it. But as it is anonymous, the price is ten dollars."

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7. *Sŭkesada* was a famous swordsmith of the Tenshō period, A.D. 1573–1592.

Samurai: "Nani? Jū-ryō to ka? Chitto takai yō da ga, shĭchi-mai han ni wa makaran ka, ē?

Teishu: "Dō itashimashĭte! Nanibun, sore de wa son ga mairimashĭte,[8] hei! Naka-naka mochimashĭte, hei!" to,—shĭkiri ni samurai to teishu to katana no nedan no kake-hiki wo itashĭte orimasŭ to, ushiro no hō de tōri-gakari no yopparai ga kano samurai no chūgen wo toraete,—

Yopparai: "Yai! Nani wo shiyāgaru?" to ii-nagara, hyoro-hyoro to yorokete, patatto shiri-mochi wo tsŭki, yō-yaku oki-agatte, hĭtai de nirami, iki-nari genkotsu wo furui, chō-chō to buchimashĭta ga,—

Chūgen wa, "Sake no toga da" to kannin shĭte, sakarawazu ni daichi ni te wo tsŭki, atama wo sagete, shĭkiri ni wabite mo, yopparai wa mimi ni mo kakezu, nao mo chūgen wo nagutte imasŭ tokoro wo,—samurai wa, fŭto mimasŭ to, kerai no Tōsŭke da kara, odoroki-mashĭte, yopparai ni mukatte eshaku wo shĭte,—

Samurai: "Nani wo kerai-me ga buchōhō wo itashi-mashĭta ka zonjimasen ga, tōnin ni nari-kawatte, watakŭshi ga o wabi wo mōshi-agemasŭ. Dōzo go kamben wo."

Yopparai: "Nani! Koitsu wa, sono-hō no kerai da to? Keshĭkaran burei na yatsu. Bushi no tomo wo suru nara, shujin no soba ni chūsaku natte iru ga tōzen. Sore ni, nan da? Tensui-oke[9] kara san-jaku mo ōrai ye de-shabatte,

8. This sentence is incomplete; the next also, the worthy tradesman being too much excited to speak grammatically. *Mochimashĭte* is polite for *motte*, the postposition.

"What? you say ten dollars? That's rather too dear. But I suppose you'll go down to seven and a half,—won't you?"

"Oh! really," said the shopkeeper; "why! I should lose at that rate. Indeed, indeed I can't."

So, while the samurai and the sword-dealer went on bargaining about the price of the sword, a drunkard, who happened to pass by at the back, caught hold of the samurai's servant, and, calling out "Hey! what are you up to?" staggered, and came down plump in a sitting posture. Then, managing to get up again, he glared at the fellow sideways, shook his fist at him without more ado, and began to pommel him. The servant, laying the fault on the liquor, took the beating patiently, and, without offering any resistance, put his hands on the ground, and apologised over and over again with downcast head. But the drunkard would not so much as give ear to his apologies, and only thrashed him the more. The samurai suddenly happened to look round; and, as the fellow being thrashed was his own retainer Tōsŭke, he was taken aback, and made excuse to the drunkard, saying:

"I know not of what rude act that man of mine may have been guilty towards Your Honour; but I myself beg to apologise to you for him. Pray be so kind as to pardon him."

"What?" said the drunkard, "you say that this creature is your servant, this outrageously rude fellow? If he goes out as a gentleman's retainer, it would be but proper for him to keep himself in the background near his master. But no! what does he do? He sprawls out into the road

9. Rain-tubs or water-buckets stand in certain places along the streets in Tōkyō, as a provision against fire.

tsŭkō no samatage wo shĭte, sessha wo tsŭki-ataraseta kara, yamu wo ezu chōchaku itashĭta."

Samurai : "*Nani mo wakimaen mono de gozaimasŭ kara, hĭtoe ni go kamben wo. Temae nari-kawatte o wabi wo mōshi-agemasŭ.*"

Yopparai : "*Ima kono tokoro de temae ga yoroketa tokoro wo tonto tsŭki-atatta kara, inu de mo oru ka to omoeba, kono gerō-me ga ite, jibeta ye hiza wo tsŭkasete, mi-nasaru tōri, kore! kono yō ni irui wo doro-darake ni itashĭta. Burei na yatsu da kara, chōchaku shĭta ga,— dō shĭta ? Sessha no zombun ni itasŭ kara, koko ye o dashi nasai.*"

Samurai : "*Kono tōri, nani mo wake no wakaran mono, inu dōyō no mono de gozaimasŭ kara, dōzo go kamben kudasaimashĭ.*"

Yopparai : "*Korya omoshiroi! Hajimete uketamawatta! Samurai ga inu no tomo wo meshi-tsurete aruku to iu hō wa arumai. Inu dōyō no mono nara, temae mōshi-ukete kaeri, machin de mo kuwashĭte yarō. Dō wabite mo, ryōken wa narimasen. Kore! kerai no buchōhō wo shujin ga wabiru nara, daichi ye ryō-te wo tsŭki, 'Jū-jū osore-itta' to, kōbe wo tsŭchi ni tataki-tsŭkete, wabi wo suru no ga atarimae. Nan da ? Kata-te ni katana no koi-guchi wo kitte i-nagara, wabi wo suru nado to wa, samurai no hō de arumai. Nan da ? Temae wa sessha wo kiru ki ka ?*"[10]

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10. Observe the extreme rudeness of the style of address,—the insulting pronoun *temae*, "thou," and the absence of all honorifics. The commonest courtesy would require *ki desŭ ka* for *ki ka*. The sober samurai answers politely, the verb *makaru* three lines lower down being peculiarly courteous.

a good three feet beyond the water-barrel, and prevents people from passing, and so made me stumble up against him. That's why I couldn't help giving him a thrashing."

"He is a thoughtless fellow," replied the samurai, "whom I earnestly entreat Your Honour to pardon. I beg to apologise for him to you myself."

"Just now," continued the drunkard, "as something came bang up against me when I staggered, I thought that perhaps there was a dog there. But no! it was this ruffian, and he made my knee hit the ground. Here, just look! he has made my clothes all muddy like this. I gave him a thrashing, because he was an insolent fellow. What do you think of that? I'm going to do what I want with him; so be good enough to hand him over to me."

"You see, Sir," replied the samurai, "that he is too stupid to know what he is doing. He is no better than a dog. So do pray be kind enough to pardon him."

"Well! that's good!" retorted the drunkard. "I never heard of that sort of thing before. Is it etiquette for a samurai to go out walking with a dog for a retainer? If he is no better than a dog, I'll take charge of him and poison him with strychnine. You may apologise as you like, I won't take your apologies. Gracious goodness! If a master wanted to apologise for his servant's insolence, the natural thing for him to do would be to put both hands on the ground, and to express his regret over and over again, apologising and striking the earth with his head. But what do *you* do? While you are apologising, you are busy with one hand loosening your sword for use,—pretty manners indeed for a samurai! What do you mean? Is it your intention to kill me, you low knave?"

Samurai: "Iya! kore wa, temae ga kono katana-ya de kai-torō to zonjimashite, tadaima kanagu wo mite imashita tokoro ye, kono sawagi ni tori-aezu makari-demashita no de...."

Yopparai: "[11]Ei! sore wa, kau to mo kawan to mo, anata no go katte da[12]" to nonoshiru no wo,—samurai wa shikiri ni sono suikyō wo nadamete iru to,—

Ōrai no hito-bito wa, "Sorya! kenkwa da! abunai zo!" —"Nani? kenkwa da to, ē?"—"Sō sa! aite wa samurai da."—"Sore wa kennon da!" to iu to,—mata hitori ga: "Nan de gesu, ne?"—"Sayō sa! katana wo kau to ka, kawanai to ka no machigai dasō desu. Ano yopparatte iru samurai ga hajime ni katana ni ne wo tsuketa ga, takakute kawarenai de iru tokoro ye,—kotchi no wakai samurai ga mata sono katana ni ne wo tsuketa tokoro kara, yopparai wa okori-dashite, 'Ore ga kaō to shita mono wo, ore ni busata de ne wo tsuketa' to ka, nan to ka no machigai-rashii" to ieba,—mata hitori: "Nani sa! sō ja arimasen yo! Are wa inu no machigai da, ne! 'Ore no uchi no inu ni machin wo kuwaseta kara, sono kawari no inu wo watase. Mata machin wo kuwasete korosō' to ka iu no desu ga,—inu no machigai wa, mukashi kara yoku

11. Observe the incorporation into one gigantic sentence of this paragraph, of all the various dialogues of the bystanders, and on from here to the end of the second paragraph on p. 458; conf. also ¶¶ 442–4.

"By no means," replied the samurai. "It is only that I had thought of purchasing this sword of the dealer here, and was just inspecting the metal-work, when all of a sudden I got in for this row, and....."

"Oh!" laughed the drunkard, "whether you buy the sword or don't buy the sword, that's your affair;"—whereupon, as the samurai continued to endeavour to appease his drunken frenzy, the passers-by put in their word, saying:

"Look out! there's a quarrel! take care!"

"What? you say there's a quarrel?"

"Yes; the parties to it are samurai."

"That's a bad look out."

Then, as another asked what it was, somebody replied:

"Well, you see, it appears it's a misunderstanding about the purchase of a sword. That drunken samurai there first priced the sword, and was just refusing to buy it on account of its being too dear, when the younger samurai here came up and also priced it. This angered the drunkard, who found fault with him for pricing, without reference to him, an article which he himself had been intending to buy. That's more or less what the misunderstanding sprang from."

But another broke in, saying, "Oh dear no! that's not it at all. The misunderstanding is about a dog. One of the two said to the other: 'As you killed my dog with strychnine, you must give me yours in return, and let me poison it with strychnine too. Disputes about dogs have always been common; for you know how, in Shirai[13]

12. Here the drunkard uses honorifics, but ironically.

13. The touching story of Shirai Gompachi and of his lady-love, Komurasaki, is to be found in Mitford's "Tales of Old Japan," Vol. I., p. 35 *et seq.*

arimasŭ yo! Shirai Gompachi nado mo, yahari inu no kenkwa kara anna sōdō ni natta no desŭ kara, nē!" to iu to,—mata soba ni iru hĭto ga: "Nani sa! sonna wake ja nai. Ano fŭtari wa oji oi no aida-gara de, ano makka ni yopparatte iru no wa oji san de, wakai kirei na hĭto ga oi dasō da. Oi ga oji ni kozukai-zeni wo kurenai to iu tokoro kara no kenkwa da" to ieba,—mata soba ni iru hĭto wa: "Nani! are wa kinchakŭ-kiri da," nado to,—ōrai no hĭto-bito wa iro-iro no hyōban wo shĭte iru uchi ni, hĭtori no otoko ga mōshimasŭ ni wa: "Ano yopparai wa, Maruyama Hommyōji naka-yashĭki[14] *ni sumu hĭto de, moto wa Koide Sama no go kerai de atta ga,—mimochi ga warukŭte, shu-shoku ni fŭkeri, ori-ori wa suppa-nuki nado shĭte hĭto wo odokashi, rambō wo hataraite shĭchū wo ōgyō shi, aru toki wa ryōri-ya ye agari-komi, jūbun sake, sakana de hara wo fŭkurashĭta ageku ni, 'Kanjō wa, Hommyōji naka-yashĭki ye torĭ ni koi!' to, ōhei ni kui-taoshi, nomi-taoshĭte aruku Kurokawa Kōzō to iu waru-zamurai desŭ kara, toshi no wakai hō wa mi-komarete, tsumari sake de mo kawaserareru no deshō yo."—"Sō desŭ ka? Nami-taitei no mono nara, kitte shimaimasu ga,—ano wakai*

14. Each of the larger Daimyōs usually possessed three mansions in Yedo, respectively distinguished by the titles of *kami* or "upper," *naka* or "middle," and *shimo* or "lower."

Gompachi's case, too, it was a quarrel about a dog which grew into all that trouble."

"Oh dear no!" said another onlooker at the side of him who had just been speaking, "that's not it in the least. It seems that the two samurai are relations,—one the uncle, the other his nephew. It is the drunkard with the scarlet face that is the uncle, and the handsome young fellow that is the nephew. The quarrel between them arose from the nephew's refusing to give his uncle some pocket-money."

But another man standing by said, "Oh! no, he's a pickpocket."

And then, among the various comments which were made by the passers-by, one man delivered himself of the information that the drunkard was a swashbuckler of a samurai called Kurokawa Kōzō, who was living in the middle mansion of Hommyōji at Maruyama, and who had originally been a retainer of my lord Koide, but who, being ill-behaved, had sunk into debauchery, used often to frighten folks by drawing his sword at random, and used to roam through the streets in a violent and disorderly manner, sometimes forcing his way into eating-houses, and then, when he had had his fill of victuals and drink, telling the eating-house-keeper to come for payment to the middle mansion of Hommyōji, thus ruining people by his violence and riotous living, so that the present row would doubtless end in the younger samurai getting bullied into treating him to liquor.

"Oh! is that it?" said a voice. "Any average man would cut the ruffian down. But I suppose the young samurai won't be able to do so,—will he?—for he looks weakly."

hō wa, dōmo byōshin no yō da kara, kiremai, nē!"— "Nani! Are wa, kenjutsu wo shiranai no darō. Samurai ga kenjutsu wo shiranakereba, koshi-nuke da," nado to sasayaku koe ga chira-chira wakai samurai no mimi ni hairu kara, gutto komi-age, kampeki ni sawarimashĭta to miete, kao ga makka ni nari, ao-suji wo tatete, tsume-yori,

Samurai: "Kore hodo made ni o wabi wo mōshĭte mo, go kamben nasaimasen ka?"

Yopparai: "Kudoi! Mireba, rippa na o samurai,— go jikĭsan ka, izure no go hanchū ka wa shiranai ga,— o-ha uchi-karashĭta rōnin to anadori, shitsurei shi-goku! Iyo-iyo kamben ga naranakereba, dō suru ka?" to itte, katto tan wo waka-zamurai no kao ni haki-tsŭkemashĭta kara, sasuga ni kamben-zuyoi waka-zamurai mo, korae-kirenaku narimashĭta to miete, "Onore! shĭta kara dereba tsŭke-agari, masu-masu tsunoru bari bōkō, bushi taru mono no kao ni tan wo haki-tsŭkeru to wa, fŭ-todoki na yatsu![15] Kamben ga dekinakereba, kō suru" to ii-nagara, ima katana-ya de mite ita Bizen-mono no tsŭka ni te wo kakeru ga hayai ka, surari to hĭki-nuki, yopparai no hana no saki ye pikatto dashĭta kara, kembutsu wa odoroki-awate, yowasō na otoko da kara, mada hikko-nuki wa shimai to omotta no ni, pika-pika to shĭta kara, "Sora! nuita!" to, ko no ha ga kaze ni chiru yō ni, shi-hō hap-pō ni bara-bara to

15. A subjectless and highly irregular sentence, lit. "You! when I come out from underneath (i.e., am conciliating), you are puffed up with pride;—abuse and violence accumulating more and more;—as

"Don't you believe it!" whispered another. "It must be because he doesn't know how to use a sword. A samurai who doesn't know how to use a sword is a coward."

And the buzz of these whispered insinuations found its way to the young samurai's ears, and he flared up, and, evidently flying into a passion, his face became scarlet, and the blue veins stood out on his forehead, and he drew close to the drunken wretch, and said:

"Will you not excuse my retainer, even after all the apologies I have offered?"

"You wordy idiot!" laughed the other. "To look at you, you are a mighty fine gentleman, of whom one might suppose that he either was one of the Shōgun's immediate vassals, or else belonged to one of the clans. But you are the rudest of fellows thus to scorn me as a shabby vagrant. Suppose I don't excuse you, what will you do?" and with these words he spat in the young samurai's face.

This was too much for the patience even of one so long-suffering as the younger man. "Impudent wretch that you are!" cried he, "to presume thus upon my forbearance, to continue getting more and more abusive and violent, and actually to spit in a gentleman's face! As you won't accept apologies, here's what I'll do to you! And with these words, and almost before he could be seen to have placed his hand on the hilt of the sword which he had just been inspecting in the shop, he out with it and flashed it in the drunkard's face. Thereupon the by-standers took fright. "Oh! he has drawn his sword!" cried they, as they saw it flash in the hands of him whom

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for your spitting phlegm into the face of a person who is (*taru*, for *to aru*) a warrior, what an impudent fellow!"

nigemashĭte, machi-machi no kido wo toji, roji wo shime-kiri, akindo wa mina to wo shimeru sawagi de, machi-naka wa hissori to narimashĭta ga,—Fuji-Shin no teishu hĭtori wa nige-ha wo ushinai, tsŭkunen to shĭte, mise-saki ni suwatte orimashĭta.

Sate Kurokawa Kōzō wa, yopparatte wa orimasuredo, Nama-yoi honshō tagawazu[16] *de, ano waka-zamurai no kemmaku ni osoremashĭte, hyorotsŭki-nagara ni-jū-ashi bakari nige-dasu no wo,—samurai wa: "Onore kŭchi hodo de mo nai. Bushi no aite ni ushiro wo miseru to wa, hĭkyō na yatsu! Kaere! kaere!" to, setta-baki de ato wo okkake-masŭ to,—Kōzō wa mohaya kanawan to omoimashĭte, hyoro-tsŭku ashi wo fumi-shimete, katana no tsŭka ni te wo kakete, konata wo furi-muku tokoro wo,—waka-zamurai wa "Ei!" to hĭto-koe, kata-saki fŭkaku buttsuri to kiri-komu to,—kirarete, Kōzō wa, "A!" tto[17] sakebi, kata-hiza wo tsŭku tokoro wo noshi-kakatte, "Ei!" to hidari no kata yori muna-moto ye kiri-tsŭkemashĭta kara, hasu ni mitsu ni kirarete shimaimashĭta. Waka-zamurai wa sugu to rippa ni todome wo sashĭte, chi-gatana wo furui-nagara, Fuji-Shin no mise-saki ye tachi-kaerimashĭta ga,—moto yori kiri-korosu ryōken de gozaimashĭta kara, chitto mo dō suru keshĭki mo naku, waga gerō ni mukatte:*

Samurai: "Kore! Tōsŭke! sono tensui-oke no mizu wo kono katana ni kakero!" to ii-tsŭkemasŭ to,—

16. A proverb. Classical *tagawazu* = Colloq. *chigawanai.*

17. Pronounce *atto* as a single word, *tto* standing by emphasis for *to*, the postposition; conf. bottom p. 82.

they had taken for a weakling, and had not imagined would draw it so quickly. And then, like leaves scattered by the wind, off they fled helter-skelter in every direction; and the ward-doors were made fast, and the barriers of every lane were closed, and the shop-keepers all shut up their shops, so that the whole street was deserted, the old sword-dealer alone continuing to sit listlessly in his shop-front, simply because he was too much dazed to run away.

Well, drunk as Kurokawa Kōzō was, he,—on the principle that 'a tipsy man follows his natural bent,'—scared at the rage that was painted on the young samurai's face, tried to escape, and had gone some twenty paces with a staggering gait, when his antagonist pursued him with his sandals on and cried out, "Wretch! your conduct does not bear out your insolent words. You are a coward, you are for showing your back to a gentleman whom you are disputing with. Come back! come back!"

Then Kōzō seeing it was no longer any good, steadied himself on his staggering legs, put his hand on the hilt of his sword, and was turning to face the young samurai, when the latter, with the single exclamation "Ha!" slashed deep into his shoulder, cutting him down, so that the man fell on to one knee with a cry, when his opponent, springing on him again, cut at him from the left shoulder down to the chest in such wise that he fell sliced obliquely into three pieces. The young samurai then dexterously gave him the *coup-de-grâce*, and returned to the sword-shop, shaking the blood from off his blade. As he had from the beginning intended to cut the swashbuckler down, he was not flurried in the slightest, but turned to his servant, and said:

"Here, Tōsŭke! pour some water on this sword from

Saizen yori furuete orimashĭta Tōsŭke wa: "Hei! tondemonai koto ni narimashĭta. Moshi kono koto kara Ōtono Sama no o namae de mo demasŭ yō na koto ga gozaimashĭte wa, ai-sumimasen. Moto wa, mina watakŭshi kara hajimatta koto. Dō itashĭtara, yoroshiū gozaimashō?"

Samurai: "Iya! Sayō ni shimpai suru ni wa oyoban. Shĭchū wo sawagasu rambō-nin, kiri-sŭtete mo kurushĭkunai yatsu da.[18] *Shimpai suru-na!" to, gerō wo nagusame-nagara, yūyū to shĭte, akke ni torarete iru Fuji-Shin no teishu wo yobi:*

"Korya! Go teishu ya! Kono katana wa, kore hodo kireyō to wa omoimasen datta ga, naka-naka kiremasŭ. Yohodo yoku kireru" to iu to,—

Teishu wa, furue-nagara: "Iya! Anata sama no o te ga saete oru kara de gozaimasŭ."

Samurai: "Iya! iya! Mattaku hamono ga yoi. Dō da, na? Shĭchi-ryō ni-bu ni makete mo yokarō" to iu kara, Fuji-Shin wa kakari-ai wo osorete, "Yoroshiū gozaimasŭ."

Samurai: "Iya! Omae no mise ni wa, kesshĭte meiwaku wa kakemasen. Tomokaku kono koto wo sugu ni jishimban ni todokenakereba naran. Nafuda wo kaku kara, chotto suzuri-bako wo kashĭte kurero!" to iwarete mo, teishu wa jibun no soba ni suzuri-bako no aru no mo me ni tsŭkazu ni, furue-goe de,

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18. This sentence excellently illustrates the manner in which Japanese sentences sometimes fail to hang together logically. The first

that water-tub;"—whereupon Tōsŭke, who had been trembling all the while, exclaimed:

"Oh! Sir, it *has* come to a pretty pass. It will be dreadful if our master, your father, gets talked about because of this. And I was the cause of it all. What *shall* I do?"

"Nay," said the samurai, to comfort him, "you need not fret like that. A disorderly fellow who goes about disturbing all the town! there is no harm in cutting down a creature of that sort. Don't fret about it."—And with these words, he called out nonchalantly to the terror-stricken shop-keeper: "Ha! ha! mine host! I never thought this sword of yours would cut as well as that. But it *does* cut. It cuts first-rate."

To which the shop-keeper, trembling the while, made answer: "Nay! it was because Your Honour's arm is skilful."

"Not at all," replied the samurai. "The blade is really a good one. And how now? I hope you'll go down to seven dollars and a half."

So the sword-dealer, anxious not to get implicated in the affair, said that it was all right.

"And mind," continued the samurai, "that in no case will I allow your establishment to be put to any inconvenience on account of what has happened. Of course I must report the matter at once to the warden of the ward. Just let me use your writing-box a minute to write a card."

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clause is, so to speak, suspended in the air, as if followed by *wa*:—"(As for) a disorderly person who disturbs the town-middle, he is a person whom even cutting down is not bad."

"Kozō ya! Suzuri-bako wo motte koi!" to yonde mo,—kanai no mono wa, sakki no sawagi ni doko ye ka nigete shimai, hitori mo orimasen kara, hissori to shite, henji ga nai kara,

Samurai: "Go teishu! Omae wa sasuga ni go shōbai-gara dake atte, kono mise wo chitto mo ugokazu ni gozaru wa, kanshin na mono da, na!"

Teishu: "Iye, nani! O home de osore-irimasu. Saki-hodo kara haya-goshi ga nukete,[19] tatenai no de...."

Samurai: "Suzuri-bako wa, omae no waki ni aru ja nai ka?" to iwarete, yōyō kokoro-zuite, suzuri-bako wo samurai no mae ni sashi-dashimasu to,—samurai wa suzuri-bako no futa wo hiraite, fude wo tori, sura-sura to namae wo "Iijima Heitarō" to kaki-owari, jishimban ni todokete oki, Ushigome no o yashiki ye o kaeri ni narimashita.

Kono shimatsu wo go shimpu Iijima Heizaemon Sama ni o hanashi wo mōshi-agemasu to, Heizaemon Sama wa "Yoku kitta" to ōse ga atte, sore kara sugu ni kashira no Kobayashi Gondayū Dono[20] ye o todoke ni narimashita ga,—sashitaru o togame mo naku, kiri-doku kirare-zon to narimashita.

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19. We have freely rendered this clause by "unable to stir through fright." But the popular Japanese idea on the subject is that one of the bones actually gets put out of joint through fright.

20. *Gondayū*, here rendered as part of this personage's name, was originally a title indicative of a certain rank; but it came to be used more or less at will among the samurai class. It is to be supposed that this Kobayashi Gondayū was an official entrusted with certain

But the shop-keeper, never noticing that the writing-box was close beside him, called out in a tremulous voice: "Boy! bring the writing-box!"—a command to which nothing but silence responded; for all the people in the house had fled, none knew whither, when the row began, and there was no one present.

So the samurai exclaimed: "Mine host! I really admire your courage,—the courage proper in the owner of a sword-shop,—sitting here in your shop without moving an inch, notwithstanding this affray."

"Nay! Sir," gasped the tradesman. "Your praise covers me with confusion. I have been unable to stir through fright ever since the beginning of it, and...."

"Why!" said the samurai, "isn't the writing-box there at your side?"

These words at last brought the shopman to his senses, and he pushed the writing-box towards the samurai, who, lifting off the lid, took up a pen and quietly wrote his name, "Iijima Heitarō," then reported the matter to the warden of the ward, and went home to his lord's mansion at Ushigome.

On his relating the whole affair to his father, Iijima Heizaemon, the latter praised him for his manly deed; nor was the young man specially blamed when the report was sent in to their superior, Kobayashi Gondayū. It all simply ended by being so much the better for the slayer, and so much the worse for the slain.

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affairs of the clan to which the Iijimas belonged, and who happened to be their immediate superior. The title of *Dono*, "Mr.," though still often used in writing, is rarely if ever heard in actual speech.

¶ 459. DAI NI-KWAI.

Sate Iijima Heitarō Sama wa, o toshi ni-jū-ni no toki ni waru-mono wo kiri-koroshite, chitto mo osoreru keshiki mo naku, kishō na o kata de gozaimashita kara,—toshi wo toru ni ōjite, masu-masu chie ga susumimashite, sono nochi go shimpu sama ni naku nararete, go katoku wo o tsugi asobashi, Heizaemon to na wo aratame,[1] Suidō-bata[2] no Miyake Sama to mōshimasu o hatamoto[3] kara okūsama wo o mukae ni narimashite,—hodo naku go shusshō no o nyoshi wo O Tsuyu Sama to mōshi-age, sukoburu yoi go kiryō de,—go ryōshin wa te no uchi no tama no yō ni aishite, o sodate ni narimashita ga,—sono o ato ni o kodomo ga dekimasezu, hito-tsubu-dane no koto desu kara, nao-sara go hizō ni nasaru uchi, 'kōin ni seki-mori nashi'[4] de, o jōsama wa kotoshi totte jū-roku ni narare, o ie mo masu-masu go sakan de gozaimashita ga,—'mitsureba kakuru yo no narai'[4] to iu tatoe no tori, okūsama wa sukoshi no yamai ga moto to natte, tsui ni o naku nari nasaimashita.

Sono nochi kaji-muki go fujiyū no tokoro kara, O Kuni to iu nochi-zoi wo o mukae ni narimashita ga,—tokaku o josama to O Kuni to no aida ga nan to naku ori-aimasen de, Iijima Sama mo kore wo mendō ni omoimashite, Yanagi-shima ye bessō wo ko-

1. A change of name on some important event was a common practice in Old Japan.

2. I.e., the bank of the aqueduct in Koishikawa, Yedo.

take no interest in ladies' society, whereas there is nothing so delightful for a man as that society. In the villa which I have just mentioned there are none but ladies, and oh! dear me! there are only two of them,—a perfectly lovely young girl and a good-natured maid-servant, so that we can have some fun. The young lady is really a treat just simply to look at. Doubtless the plum-blossoms are beautiful too; but then they don't move, they can't speak, whereas women possess both motion and speech. Anyhow, please come along!"

So saying, he led him off, and they went together to see the plum-blossoms, and then, on the way home, looked in at Iijima's villa.

"Excuse me!" called out Shijō. "Here I am, after all this long time."

"Who is it?" answered O Yone. "Oh, really! pray come in!"

"Ah! O Yone!" cried Shijō. "It is really an unconscionable time since my last visit. I hope the young lady is quite well.—Well, well! this is splendid.—But you do live so far off since you moved here from Ushigome, that I have become quite remiss in calling, which is really too bad of me."

O Yone: "Why! it's so long since we last had the pleasure of seeing you, that we wondered what had become of you, and have been constantly talking about you.—Where have you been to-day?"

Shijō: "To see the plum-blossoms at Kameido. But, as the saying is, 'When one looks at the plum-blossoms, there is no end to it.' So we don't yet feel that we have seen enough, and have come hoping to get a sight of the plum-blossoms in your garden."

O Yone: "Sore wa! yoku irasshaimashĭta. Mā! dōzo kochira ye o hairi asobase!" to,—kirido wo akemashĭta kara, "Go men kudasai!" to, niwa-guchi kara zashĭki ye tōrimashĭta.

O Yone: "Mā! ip-puku meshi-agare! Kyō wa yoku irasshĭte kudasaimashĭta. Fudan wa, watakŭshi to o jō-sama bakari desŭ kara, samushĭkutte komatte orimasŭ tokoro de gozaimashĭta."

Shijō: "Kekkō na o sumai desŭ. Sate, Hagiwara Uji! Kyō kimi no go meigin ni osore-irimashĭta.[9] *Nan to ka mōshimashĭta, ne, ē?*

'Tabako ni wa,
Suri-bi no ŭmashi
Ŭme no naka'[10]

deshĭta ka, nē? Kampuku, kampuku! Boku no yō na ōchaku-mono wa, deru ku mo ōchaku de,

'Ŭme homete,
Magirawashĭ-keri,
Kado-chigai'[11]

ka, nē?

"Kimi no yō ni shoken bakari shĭte ite wa, ikemasen yo! Sakki no sake no nokori ga koko ni aru kara, ip-pai agare-yo! Nan desŭ,—ne? Iya desŭ? Sore de wa, hĭtori de chōdai itashimashō" to ii-nagara, hyōtan wo dashi-

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9. Every Japanese of education is supposed to be able to compose in verse; but the so-called verses here given are of course only Shijō's chaff, invented on the spur of the moment. This particular kind of stanza is termed *hokku*, and consists of three lines of respectively five, seven, and five syllables. Japanese prosody knows nothing either of rhyme or of quantity. Conf. ¶ 460 *et seq.*

10. The words lit. mean "As for tobacco (-smoking), within the plum-trees, is delicious of striking-fire," i.e., "How delicious it is to light

O Yone : "Well, well! and a good welcome to you! Oh! please come in this way!"—and so saying, she opened the wicket, so that the visitors, with a "By your leave," passed through the garden entrance into the house.

O Yone : "Oh! please smoke! It is exceedingly kind of you to have come to-day. We are generally very dull, because there are only the two of us,—my young mistress and I."

Shijō : "This is a splendid house.—Well, Mr. Hagiwara! I was quite taken aback by that beautiful stanza of yours to-day. What was it again?

'To the smoker
How sweet for striking a match
Is the entourage of the plum-blossoms!'

"That was it, wasn't it? Admirable! admirable! In the case of a villain like me, the verses that come out of his mouth are villainous too. My stanza was :

'I entered the wrong house;
But I covered my confusion
By praising the plum-blossom.'

"I think that was it.—It doesn't do to be always reading as you are,—indeed it doesn't. As we have the remains of the liquor we took with us on our picnic, just have a glass of it.—What? you say no? Well then, I'll drink alone;"—

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a pipe among the plum-blossoms!" The second and third lines are inverted. Note the conclusive form of the adjective *ŭmashi*, "is delicious," equivalent to the more genuinely Colloquial *ŭmai*, and conf. p. 121.

11. *Keri* is a Classical termination of verbs and adjectives. In Colloquial the word would be *magirakashīta*. *Kado-chigai*, lit. means "mistake of gates."

kakeru tokoro ye, O Yone ga cha to kwashi wo motte mairimashĭte,

O Yone: "Socha de gozaimasu ga, o hĭtotsu meshiagare!"

Shijō: "Dōzo mō o kamai kudasaru-na! Toki ni, kyō wa o jōsama ni o me ni kakaritakŭte mairimashĭta. Koko ni iru no wa, boku no goku shĭtashii hōyū desŭ. Sore wa sō to, kyō wa o miyage mo nani mo jisan itashimasen.[12]*—E, he, he! arigatō gozaimasŭ. Kore wa, osore-irimashĭta. O kwashi wa yōkan. Kekkō! Sā! Hagiwara Kun, meshiagare-yo!" to,—*

O Yone ga kibisho ye yu wo sashi ni itta ato de, "Jĭtsu ni koko no uchi no o jōsama wa, tenka ni nai bijin desŭ. Ima ni irassharu kara, goran nasai!" to hanashi wo shĭte orimasŭ to, mukō no yo-jō-han no ko-zashĭki de Iijima no o jōsama, O Tsuyu Sama ga, hĭto-mezurashii kara, shōji wo sŭkoshi akete nozoite miru to, Shijō no soba ni suwatte iru Hagiwara Shinzaburō no otoko-buri to ii, hĭto-gara to ii[13]*, 'Onna ni shĭtara donna darō?' to omou hodo no ii otoko desŭ kara, hĭto-me mimasŭ to zotto shĭte, dō shĭta kaze no fŭki-mawashi de anna kirei na tonogo ga koko ye kita no ka to omou to, katto nobosete, makka na kao ni nari, nan to naku ma ga warukŭte, pata to shōji wo shime-kitte, uchi ye*

12. It is a graceful Japanese custom to bring a present with one when coming to pay a visit.

13. *To ii* is often thus used in enumerations. It may be most easily parsed as equivalent to *to itte mo*, "whether saying that."

CHAPTER II.

Now Iijima Heitarō, having, at the age of two-and-twenty, cut down a ruffian, and being an energetic young samurai who knew not what fear was, grew wiser and wiser as he advanced in years. Later on, having lost his father, he inherited the patrimony and changed his name to Heizaemon, and then married a wife from the family of a *hatamoto* called Miyake, residing at Suidō-bata. After a little while, there was born to them a daughter, whom they named O Tsuyu, and who was so beautiful that her parents doted on her as if they had held a jewel in their hand. As they had no other children after her, their only pet, their care for her increased all the more; and meanwhile, there being, as the proverb says, "no barrier-keeper to keep time back," the young girl was now in her sixteenth year, and the family was more prosperous than ever, when, as an exemplification of the saying that "in this world what waxeth waneth," some ailment, quite slight at first, attacked the mother and ended by carrying her off.

Afterwards Iijima, finding that the household would not work smoothly without a mistress, took to himself a second wife named O Kuni. But somehow or other, the daughter and O Kuni did not get on well together. This was a trouble to the master of the house, who thereupon

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3. See Vocabulary.

4. Both these sayings are inherited from the Book Language. *Mitsureba* is Class. for *michireba*, 3rd conj. and *kakuru* for *kakeru*, 2nd conj.

shirae, o jōsama ni O Yone to iu jochū wo tsŭkete, betsu-zumai wo sashĭte okimashĭta ga,—kore ga Iijima Sama no o ie no kuzureru hajime de gozaimasŭ.

Sate sono toshi mo tachi, akuru[5] *toshi wa o jōsama wa jū-shĭchi-sai ni o nari asobashimashĭta.*

Koko ni kanete Iijima Sama ye o de-iri no isha m: Yamamoto Shijō to mōsu mono ga gozaimashĭte—jitsu wa o taiko-isha no o shaberi de, shonin tasŭke no tame ni saji wo te ni toranai to iu jimbutsu de gozaimasŭ kara,—nami no o isha nara, chotto kami-ire no naka ni mo gwan-yaku ka ko-gusuri de mo haitte imasu ga,—kono Shijō no kami-ire no naka ni wa, tezuma no tane yara, hyaku-manako nado ga irete aru gurai na mono de gozaimasŭ.

Sate kono isha no chikazuki de, Nezu no Shimizu-dani ni dempata ya kashi-nagaya wo mochi, sono agari de kurashi wo tatete iru rōnin no Hagiwara Shinzaburō to mōsu mono ga arimashĭte, ŭmare-tsŭki kirei na otoko de,—toshi wa ni-jū-ichi de gozaimasu ga, mada nyobo mo motazu, goku uchiki de gozaimasŭ kara, soto ye mo demasezu, shomotsu bakari mite orimasŭ tokoro ye,—aru hi Shijō ga tazunete mairimashĭte,—

Shijō: "Kyō wa, tenki ga yoroshiū gozaimasŭ kara, Kameido no Gwaryōbai[7] *ye de-kakete, sono kaeri ni boku no chikazuki Iijima Heizaemon no bessō ye yorimashō.—'Ie' sa? Kimi wa ittai uchiki de irassharu kara, fujin ni o kokoro-gake nasaimasen ga,—*

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5. This is Classical for *akeru*, 2nd conj., "to open," hence "to begin,' hence used to signify "next" in "next year."

6. The spoon (with which medicines are mixed) is the physician's special emblem. In the free translation we have used the phrase

built a villa in the neighbourhood of Yanagi-shima, and sent his daughter to reside there separately, attended by a maid called O Yone. And this it was which was the beginning of the downfall of the house of Iijima.

Well, that year too passed by, and in the following one O Tsuyu entered her seventeenth year.

Now there was a man named Yamamoto Shijō, who had long been the family physician of the Iijima's. In reality he was a chatterbox and a quack,—not one of those doctors who write prescriptions out of regard for the welfare of their patients, but a man who carried about in his pocket-book such things as the wherewithal for conjuring tricks, or else paper-masks for acting the mimic, instead of the pills or powders of which any ordinary physician has a little store by him.

Well, this doctor had a friend, an unattached samurai called Hagiwara Shinzaburō, who lived at Shimizu-dani in Nezu on an income derived from fields and house property. He was naturally a handsome man, still unmarried, though already twenty-one years of age, and so shy that he would not go out, but occupied himself with nothing but reading.

Shijō came to call upon him one day, and said: "As it is such fine weather to-day, let us go and see the plum-blossoms at Kameido, and, on our way back, look in at the villa of a friend of mine, Iijima Heizaemon.—What? you say no? You are altogether so shy, that you

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"writing prescriptions" as our nearest equivalent to the Japanese "taking the spoon in hand."

7. A garden in Tōkyō, celebrated for the picturesque beauty of its fantastic old plum-trees, lit. "the recumbent dragon plum-trees."

danshi ni totte wa, fujin no tsŭki-ai hodo tanoshimi na mono wa nai. Ima mōshĭta Iijima no bessō ni wa, fujin bakari de,—sore wa! sore wa! yohodo beppin no o jōsama ni shinsetsu na jochū to tada fŭtari-giri desŭ kara, jōdan de mo itte kimashō. Hontō ni jōsama miru dake de mo kekkō na kurai de,—ŭme mo yoroshii ga, ugoki mo shinai, kŭchi mo kikimasen. Fujin wa, kŭchi mo kiku shi, ugoki mo shimasŭ. Tomokaku ki-tamae!" to sasoi-dashimashĭte, fŭtari-zure de Gwaryōbai ye mairi, kaeri ni Iijima no bessō ye tachi-yorimashĭte,—

Shijō: "Go men kudasai! Makoto ni shibaraku!" to iu koe wo kiki-tsŭkemashĭte,—

O Yone: "Donata sama? Oya-oya! irasshaimashĭ!"

Shijō: "Kore wa! O Yone San! Sono nochi wa, tsui ni nai go busata itashimashĭta. O jōsama ni wa o kawari mo gozaimasen ka?—Sore wa! sore wa! kekkō! kekkō! Ushigome kara koko ye o hĭki-utsuri ni narimashĭte kara wa, dōmo empō na no de, tsui tsui go busata ni narimashĭte, makoto ni ai-sumimasen."

O Yone: "Mā! anata hisashĭku o mie nasaimasen kara, dō nasatta ka to omotte, maido o uwasa wo itashĭte orimashĭta. Kyō wa dochira ye?"

Shijō: "Kyō wa Gwaryōbai ye ŭme-mi ni de-kakemashĭta ga,—'Ŭme mireba, hōzu ga nai'[8] to iu tatoe no tōri, mada mi-tarinai no de, o niwa no ŭme wo haiken itashĭtakŭte mairimashĭta."

8. Shijō is joking. The real saying is *Ue mireba, hōzu ga nai*, "If one looks upwards, there is no limit," i.e., "there is no limit to the possibility of envying those more fortunate than oneself."

and with these words, he was just bringing out his wine-gourd, when O Yone came in with tea and cakes, saying :

"It is poor tea, but pray take a cup of it."

"Please don't take any more trouble about us," replied Shijō. "By the way," continued he, "we have come here to-day in hopes of seeing your young mistress. This gentleman here is an extremely intimate friend of mine.—Oh ! by the bye, I have forgotten to bring you any present to-day.—Oh ! thank you ! I am really quite overcome by your kind attentions.—The sweetmeats are bean paste.—Delicious !—Come along, Mr. Hagiwara, do take some.—Really," continued he, after O Yone had gone to pour some hot water into the tea-pot, "the young lady of the house is one who has not her equal for beauty in the world. She'll be coming now ; so look at her."

While he was thus speaking, Iijima's daughter, Miss O Tsuyu, in the small four and a half mat room opposite, curious to see the rare visitors, had opened one of the sliding paper doors a little and peeped out ; and, as she did so, her glance fell on Hagiwara Shinzaburō seated at Shijō's side,—his bearing and appearance so handsome as to suggest the thought of what a beautiful woman he would have made. And she started, and wondered what stroke of fortune had brought hither so fine-looking a fellow. Then, the blood rushing to her cheeks, she became scarlet, and, overcome by a feeling of awkwardness, shut the paper slide with a click, and retired within it. But, as she could not see his face when shut up in the room, she again gently slid the door open, and, while pretending

hairimashĭta ga,—uchi de wa otoko no kao ga mirarenai kara, mata sotto shōji wo akete, niwa no ŭme no hana wo nagameru furi wo shi-nagara, choi-choi to Hagiwara no kao wo mite wa, hazukashisō ni shōji no uchi ye hairu ka to omou to, mata dete kuru. Detari hikkondari, hikkondari detari, moji-moji shĭte iru no wo Shijō ga mi-tsŭkemashĭte,

Shijō: "Hagiwara Kun! Kimi wo o jōsama ga sakki kara tsŭku-zuku mite imasŭ, yo! Ŭme no hana wo miru furi wo shĭte ite mo, me no tama wa maru de kotchi wo mite iru, yo! Kyō wa, tonto kimi ni kerareta, nē!"—to uwasa wo shĭte iru tokoro ye,

Gejo no O Yone ga dete mairimashĭte: "O jōsama kara 'Nani mo gozaimasen ga, hon no inaka-ryōri de ik-kon sashi-agemasŭ. Dōzo go yururi to meshi-agarimashĭte, ai-kawarazu anata no go jōdan wo ukagaitai' to osshaimasŭ."

Shijō: "Dōmo! osore-irimashĭta. Kore wa, kore wa! o suimono! kekkō! arigatō gozaimasŭ. Sakki kara rei-shu wa motte orimasu ga, o kanshu wa mata kakubetsu. Arigatō gozaimasŭ. Dōzo o jōsama ni mo irassharu yō ni. Kyo wa ŭme ja nai. Jĭtsu wa, o jōsama wo.... Iya! nani...."

to gaze at the plum-blossoms in the garden, cast sly glances from time to time at Hagiwara's face. Then again, apparently overcome with bashfulness, she withdrew within the sliding door, but had hardly done so when once more her face popped out. And so she went on fidgeting,—out and in, in and out, which Shijō perceiving said :

"Mr. Hagiwara! I say! the young lady has been staring at you all the time. She may pretend to be looking at the plum-blossoms; but for all that, her eyes are turned completely in this direction,—indeed they are. To-day I have been quite thrown into the shade by you, eh?"

While he was thus chattering away, the maid O Yone came into the room and said :

"My young mistress bids me say that, though she has nothing worthy your acceptance, she begs you to take a glass of wine accompanied by a snack of our poor rustic fare. She hopes you will take your own time over it, and give her the benefit of your amusing conversation, as on previous occasions."

"Really," replied Shijō, "I am confounded by so much civility. Dear me! dear me! Here is soup! Delicious! Thank you! Cold liquor we already had with us; but this hot wine of yours is quite a special treat. Many thanks! Please ask your young mistress if she too won't favour us with her company. It was not for the plum-blossoms that we came to-day. In reality it was the young lady whom....No! I mean the....

O Yone: "Ho-ho-ho!—Tadaima sayō mōshi-agemashĭta ga, o tsure no o kata wo go zonji ga nai mono desŭ kara, 'Ma ga warui' to osshaimasŭ kara,—'Sonnara, o yoshi asobase!' to mōshi-agemasŭ to,—'Sore de mo, itte mitai' to osshaimasŭ no!"[14]

Shijō: "Iya! kore wa boku no shin no chikazuki de, chikuba no tomo to mōshĭte mo yoroshii kurai na mono de, go enryo ni wa oyobimasen. Dōzo chotto jōsama ni o me ni kakaritakŭte mairimashĭta" to iu to,—O Yone wa yagate o jōsama wo tsurete mairimasŭ to,—o jōsama wa hazukashisō ni O Yone no ushiro ni sawatte, kŭchi no uchi de "Shijō San! irasshaimashĭ!" to itta-giri de,—O Yone ga kochira ye kureba, kochira ye iki; achira ye ikeba, achira ye iki; shijŭ O Yone no ushiro ni bakari kuttsuite orimasŭ to,—

Shijō: "Kore wa! kore wa! Jōsama! Sono nochi wa, zonji-nagara go busata itashimashĭta. Itsu mo o kawari mo gozaimasen de, kekkō de gozaimasŭ. Kono hĭto wa, boku no chikazuki de, Hagiwara Shinzaburō to mōshimasŭ. Dokŭshin-mono de gozaimasŭ. Kyō wa hakarazu tsuremashĭte, go chisō ni nari, osore-irimasŭ. Chotto o chikazuki no tame, o sakazuki wo chōdai itasasemashō.—Oya! nan da ka? Kore de wa, go konrei no sakazuki no yō de gozaimasŭ"[15]*—to, sŭkoshi mo togire naku tori-maki wo itashĭte orimasŭ to,—o jōsama wa, hazukashii ga, mata ureshĭkŭte, Hagiwara*

14. Notice the force of this final particle *no*, half exclamatory, half expressive of helplessness to deal with the situation. See p. 79, ¶ 113.

15. *Sake*-drinking is a notable feature of a Japanese wedding.

O Yone (laughing): "I told her so just now; but she said she felt awkward, because she doesn't know the gentleman whom you have brought with you. But when I thereupon said 'Then refuse to see him,' she said 'But I do want to see him all the same."

Shijō: "Nay! nay! there is no reason for her to feel shy. This gentleman is a most intimate friend of mine. It would hardly be too much to say that we played about as children together; and we have come with the most earnest desire to see her just for a minute or two."

After this speech of Shijō's, O Yone led in her young mistress, who was, however, evidently so bashful that, after whispering a welcome to Shijō from the place where she sat behind O Yone, she said no more, but constantly stuck close behind O Yone, edging hither when O Yone came hither, and edging thither when O Yone went thither.

"Well! well! Miss O Tsuyu!" cried Shijō, "I know that I have been an unconscionable time in coming to see you. It is delightful to find you in the same excellent health as ever. This gentleman is my friend, Hagiwara Shinzaburō. He is a bachelor. Happening to bring him with me to-day, we have been hospitably feasted, and are overcome with gratitude. I should like you to offer him the wine-cup, just to drink to the making of a new acquaintance.—Ha! ha! ha! what *is* this? At this rate, it looks as if we were celebrating a wedding!"

And as he thus went on ceaselessly keeping the ball rolling, the young lady, though bashful, was glad too, and, while pretending not to look at Hagiwara Shinzaburō, was casting furtive side-glances at him; and, as an illustration of the saying that "when the intention is there,

Shinzaburō wo yokome de jiro-jiro minai furi wo shi-nagara mite orimasŭ to,—'ki ga areba, me mo kŭchi hodo ni mono wo iu' to iu tatoe no tōri, Shinzaburō mo jōsama no yoi kiryō ni mi-torete, muchū ni natte orimasŭ. Sō kō suru uchi ni, yūkei ni narimashĭta kara,

Shinzaburō: "Kore wa hajimete ukagaimashĭte, hakarazu go chisō ni narimashĭta. Mo o itoma itashimasŭ."

O Yone: "Anata! mada o hayō gozaimasŭ. Mo sotto go yururi asobashimase"—to, o jōsama no kokoro-arige na yōsu wo sasshi, iro-iro to todomete orimasŭ to, Shinzaburō mo, kokoro no uchi wa omoi wo kakete orimasu ga, mada seken nare-masen yue, moji-moji shĭte:

"Arigatō zonjimasŭ. Shĭkashi yo ni irimasŭ to, taku no mono mo anjimasŭ yue, mata kasanete ukagaimasŭ" to, kotoba wo nokoshĭte, tachi-kakemashĭta kara,

Shijo: "Sayōnara[16]*, o itoma mōshimasŭ. Kyō wa iro-iro go chisō ni narimashĭte, arigatō gozaimasŭ. Izure kinjitsu, o rei kata-gata, o ukagai mōshimasŭ.—Sā! Hagiwara Kun, o tomo itashimashō" to,—jibun wa katte narete orimasŭ kara, O Yone to jōdan ii-nagara, genkwa no hō ye mairimasŭ to,*

O Yone: "Shijō San! Anata no tsumuri ga taisō pika-pika to hĭkatte mairimashĭta yo!"

Shijō: "Nani sa! Sore wa, akari de miru kara,

16. Here used half in its original and proper sense of "if that is so," half in its newer sense of "good-bye."

the eyes can say as much as the mouth,' Shinzaburō too, captivated by the girl's beauty, felt as if he were in a dream.

While they were thus occupied, the evening was drawing in. So Shinzaburō said :

"Many thanks for your kind hospitality on this my first visit. I think I must now be taking my leave."

"Oh!" cried O Yone, who had guessed her young mistress's tender passion, and who therefore did her best to detain the young man, "it is still early. Please don't be in such a hurry."

Shinzaburō, too, in his heart of hearts, was in love, but as he was still ignorant of the world, he was embarrassed and said :

"Many thanks. But when it gets dark, my people will become anxious about me; so I will call again another day instead."

With these parting words, he made to go. So Shijō said :

"Well then, we will take our leave. Many thanks for all your kind hospitality to us to-day. We will certainly come in a few days to call and thank you.—Come along, Mr. Hagiwara! let us go!"

And with these words, knowing, as he did, his way about the house, he went in the direction of the entrance, joking with O Yone all the while.

"Mr. Shijō," said O Yone, "your head has become perfectly shining."

"Nonsense!" retorted Shijō, "you only think it shines, because you are looking at it under the light,—ha! ha!"

hĭkaru no desŭ wa, nē!" to,—fŭtari wa ki wo kikashi, o jōsama to Shinzaburō wo ato ni nokoshi, jōdan-majiri ni iro-iro no hanashi wo shi-nagara, saki ye mairimashĭta.

Ato ni Shinzaburō wa o jōsama ni okurare-nagara, hĭto-me no nai no wo saiwai ni, hazukashisa wo koraete, kogoe de nani ka kŭchi-yakusoku wo itashimashĭta kara, O Tsuyu Sama wa hazukashisō ni :

"Anata! Sore de wa, mata kitto oide kudasaremashĭ! Kite kudasaranakereba, watakŭshi wa shinde shimaimasŭ yo!" to,—muryō no jō wo fŭkunde, omoi-kitte mōshimashĭta.

O Yone : "Sayōnara! konnichi wa makoto ni o sōsō sama. Sayōnara!" to,—Shijō, Shinzaburō no ryō-nin wa, uchi-tsure-datte kaerimashĭta.

Sono nochi Shinzaburō wa, o josan no kotoba ga mimi ni nokori, shibashi mo wasureru hima wa arimasenanda.

Thus did these two display their tact as they walked on towards the entrance, talking and joking about all sorts of subjects, and leaving the young lady of the house and Shinzaburō behind. Shinzaburō, to whom the young lady showed the way, was only too glad to find that no one was by to see. So, overcoming his shyness, he whispered some vow into O Tsuyu's ear, thereby making her look bashful and answer :

"Oh ! then, do please come again ! If you don't come, I will die,—indeed I will." In this decided manner did she speak, with infinite love in her words.

"Good-bye !" cried O Yone. "Pray excuse the poorness of our entertainment to-day. Good-bye !"—and thereupon Shijō and Shinzaburō went off together.

From that day forward the young girl's words remained in Shinzaburō's ears, and he never forgot them even for a moment.

A WORD ABOUT POETRY.

¶ 460. With few exceptions, all the Japanese poetry that is esteemed by the educated is written in the Classical language of a thousand years ago. Even the ditties sung by singing-girls to the twanging of the *samisen* are usually more or less Classical in diction. Hence it is difficult to find verses written in the Colloquial that shall be worthy to place before the student. The following specimens are therefore offered with some diffidence. The chief positive characteristics of Japanese poetry are:

I. Its lines of five syllables and seven syllables. This is the basis on which all the existing varieties of the stanza are raised.

II. Its extreme shortness,—three, four, or five lines constituting an entire poem.

III. The terseness of the style, the poetical sentence often having no verb and being in fact rather an exclamation than an assertion. These Lilliputian poems remind a European of the sketches in which a Japanese artist will represent a flight of cranes passing before the moon, or a bamboo swaying in the wind, with but half-a-dozen bold touches of the pencil.

The chief negative feature of Japanese poetry is the absence of rhyme and of quantity. Long vowels, diphthongs, and syllables ending in *n* or *m* do indeed count double; but that is because they were originally pro-

nounced separately, and are still figured separately in the *Kana* writing.

¶ 461. Here is a miniature ode,—what is called a *hokku*,—by the poetess Chiyo, who flourished in the 18th century :—

(5) *Asagao ni*
(7) *Tsurube torarete,*
(5) *Morai-mizu!*

lit. "Having had my well-bucket taken away by the convolvuli,—gift-water!" The meaning is this :—Chiyo, having gone to her well one morning to draw water, found that some tendrils of the convolvulus had twined themselves round the pole serving to work the bucket. As a poetess and a woman of taste, she could not bring herself to disturb the dainty blossoms. So, leaving her own well to the convolvuli, she went and begged water of a neighbour, —a pretty little vignette, surely, and expressed in five words. Whether the circumstance actually occurred or not, we cannot undertake to say ; for Japanese poets are as much given to the invention of apocryphal esthetic incidents, as our own rhymesters of an earlier generation were to the invention of non-existent Chloes and Amelias.*

¶ 462. The following is a *hokku* by the most famous of all *hokku*-writers, Bashō, a poet of the latter part of the seventeenth century. It is entitled *Getsu-zen no Hototogisu*, or "The Cuckoo in Front of the Moon :"

(5) *Hĭto-koe wa,*
(7) *Tsŭki ga naita ka?*
(5) *Hototogisu!*

lit. "As for the single note, did the moon sing?—Cuckoo!"

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* *Nyōbō ni*
O hachi torarete,
Morai-meshi!
{is a parody on the above, depicting the plight of a man driven by his wife's excessive thrift to beg a meal of a neighbour.

The poet means that, startled by the note of the cuckoo, he looked up in the direction whence it came,—to see, however, no cuckoo, but the brightly shining moon. Could it then be the moon that was the songstress? No, it must be the cuckoo after all.

¶ 463. Japanese poets are fond of jokes, puns, and whimsical notions. The already-mentioned Bashō was riding along a country lane one day, when his disciple Kikaku espied a red dragon-fly, and cried out in verse

(5) *Aka-tombo—*
(7) *Hane wo tottara,*
(5) *Tō-garashi!*

i.e., "Pluck off the wings of a red dragon-fly, and you have a cayenne pepper-pod." But Bashō reproved him for so cruel a fancy, and corrected the verse thus :

(5) *Tō-garashi—*
(7) *Hane wo tsŭketara,*
(5) *Aka-tombo!*

i. e., "Add wings to a cayenne pepper-pod, and you have a red dragon-fly."

¶ 464. The following *kyōka*, or "comic poem," of thirty-one syllables, contains a pun on the words *go-bu go-bu*, "five parts and five parts," i.e., "half and half," and *gobu-gobu*, an onomatope for the gurgling sound made by a liquid in issuing from a bottle :—

(5) *Kimi mo nomi*
(7) *Boku mo nomu kara,*
(5) *Wari-ai mo*
(7) *Go-bu go-bu to tsugi-*
(7) *Dasu taru no sake!*

This may mean either: "Oh! the liquor from the cask, poured out in equal halves, because, as you are drinking and I too am drinking, proportion must be observed," or "Oh! the liquor from the cask poured out gurgle-gurgle, because, etc."

¶ 465. The following contains no pun, but has a delicate touch of satire:—

(5) *Hototogisu*
(7) *Jiyū, jizai ni*
(5) *Kiku sato wa,—*
(7) *Saka-ya ni san-ri,*
(7) *Tōfu-ya ni ni-ri!*

i.e., "The village where one may listen undisturbedly to the cuckoo's song is———three leagues from the grog-shop, and two from the bean-curd shop!"—Notice in passing that this stanza of thirty-one syllables is the vehicle of the greater portion of the Classical poetry of Japan.

¶ 466. The *dodoitsu* generally consists of three lines of seven syllables and one of five. Take, for instance,

(7) *Hito wa sŭki-zuki,*
(7) *Soshiru wa yabo yo!*
(7) *Horete iru ucha,*[1]
(5) *Aki-mekura.*

So many men, so many tastes. To blame is clownish. He who is in love is blind, though possessed of eyes.

(7) *Shote wa jōdan,*
(7) *Nakagora giri de,*
(7) *Ima ja tagai ni*
(5) *Jitsu to jitsu.*

At first 'twas a joke, in the mid-time a duty, but now it is true love on both sides.[2]

1. For *uchi wa*. Such contracted forms in *a* are common in the popular poetry. In the next poem we find *nakagora* for *nakagoro wa*. —2. It is to be understood that, though no longer enamoured of his choice, the lover had remained faithful to her through a feeling of honour,—a feeling which was rewarded by the eventual growth of solid mutual affection.

(7) *Konna kokoro ni*
(7) *Shita no mo omae.*
(7) *Ima-sara akite wa,*
(5) *Kawaisō.*

You it is who have put my heart in this state. For you to weary of me now is cruel.[3]

¶ 467. Occasionally the *dodoitsu* has five lines, thus :—

(5) *"Kono hana wa*
(7) *Kataku oru-na[4]!" to*
(7) *Iu tate-fuda mo,*
(7) *Yomenu kaze ni wa*
(5) *Zehi mo nashi.*[5]

Even a board stuck up and inscribed with the words "It is strictly prohibited to pluck these blossoms" is useless as against the wind, which cannot read.

¶ 468. We will end up by a longer poem of a form called *Sendai-bushi*, which, though containing two or three Book Language forms, is otherwise easy. It is put into the mouth of one who was exiled to a small island beyond the stormy reach of sea called the Genkai-nada, to the north-west of Kyūshū :—

(7) *Tori mo kosanai*
(7) *Genkai-nada wo*
(8) *Yarareru kono mi wa,*[6]
(5) *Itowanedo,—*
(7) *Ato ni nokorishi*[7]
(5) *Tsuma ya ko wa,*
(7) *Dō shite tsūki-hi wo*
(5) *Okuru yara*[8]*?*

I care not for myself, who am sent across the Genkai Sea over which even the birds do not pass. But the wife and children who have remained behind,—how will they spend the months and days?

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3. In the little book from which this verse is taken, there is, opposite the lines, a picture of a girl weeping and stretching out imploring hands to a man who is turning his back on her.—4. Lit. "positively break not!" *kataku* being equivalent to *kesshite*.—5. Equivalent to *shikata ga nai*.—6. This line has eight syllables instead of seven, by a poetical license.—7. *Nokorishi* is Classical for *nokotta*.—8. *Yara* comes from Classical *ya aran*, which is equivalent to the Colloquial *de arō ka?*

¶ 469. VOCABULARY

OF

ALL THE JAPANESE WORDS

OCCURRING IN THIS WORK.

(*All verbs are of the 1st. conjugation, unless marked 2, 3, or irregular. Compound verbs are given under their first member, as* mi-sokonau *under* miru. *When several references to pages are given, the most important reference is placed first.*)

A

ā, like that, in that way: *ā iu*, that kind of, such as that.

ā! or **aa!** ah!

abayo, good-bye (in baby language).

abiru (3), to bathe.

abu, a horsefly.

abunai, dangerous.

abura, a general name for all oil, grease, and fat.

achi or **achira,** there.

adakamo, as if, just as, as it were.

ada, an enemy.

aete, venturing (the present *aeru* is not in use); but sometimes a mere expletive belonging to the Written Style.

agari, ascent, produce: *agari-sagari suru*, to go up and down.

agaru, to rise; to get clear (said of the weather); also to take, to eat or drink (honor.): *agari-komu*, to force one's way up into. For *agaru* honorific, see pp. 251, 202.

ageku ni, as a final result, at last.

ageru (2), to raise, hence to give to a superior. For honorific use of *ageru*, see pp. 250–1.

ai, a verbal prefix; see p. 73.

ai, indigo, dark blue.

ai (properly *ayu*), a kind of trout.

aida, an interval, time, while (see p. 41): *aida-gara*, connection, relationship: *aida ga ori-aimasen*, do not get on well together.

ai-kawarazu, without change, the same as heretofore.

aikoku(shin), patriotism.

ai-niku, inopportune.

aisatsu, salutation, acknowledgment, response, answer; *aisatsu suru*, to salute, to answer.

aisuru (irreg.), to love.

aita! or **aitata!** oh! how painful! see p. 237.

aite, a party (to a transaction), an antagonist (at a game), a companion.

ajiwai, taste, flavour.

akagane, copper.

akai, red, brown.

akambō, a baby.

akami, a tinge of red.

akari, a light.

akarui, light (not dark).

ake-gata, dawn.

akeru (2), to open (trans.); to begin (intrans.),—said of the New Year.

aki, autumn.

aki-mekura, one who is blind, but has his eyes open.

akinai, trade, commerce.

akinau, to trade.

akindo, a merchant, a dealer.

akippoi, easily wearied, fickle.

akiraka (na), clear, evident: *akiraka ni*, clearly.

akireru (2), to be astounded.

akiru (3), to be satiated.

akke ni torareru (2), to be amazed, thunder-struck.

akkō, bad language, abuse.

aku, evil, vice.

aku, to open (intrans.), to become vacant: *aite iru*, to be open, to be unoccupied, not used.

aku-hei, vicious habits.

akuru, Class. form of *akeru*, to open, used Colloq. in such expressions as *akuru ki*, the next day.

akŭtō, a villain.

ama, a (Buddhist) nun.

amai, sweet.

amami, a tinge of sweetness.

amari, too much, too; (with a negative) not very, see p. 148.

amaru, to exceed, to remain over.

amasu, to leave or have over.

ambai, way, manner, bodily feelings: *ambai ga warui*, I feel unwell; *dō iu ambai?* how? *kono ambai de wa*, thus; *yoi ambai ni*, fortunately.

ame, rain; *ame ga furu*, to rain; *ame ni naru*, to come on to rain.

ame, a kind of sweetmeat made of fermented grain.

Amerika, America, the United States: *Amerika-jin*, an American; *Amerika no*, American.

ami, a net: *ami wo utsu*, to net (fish).

amma, a shampooer.

amu, to weave, braid, compile: *ami-tateru*, ditto.

an, an opinion, a case, a point, a draft, a bill.

an, a hermitage.

ana, a hole, a cave, a tunnel.

anadoru, to jeer, to revile.

anata, you; see pp. 46–8, 239.

andon, a lamp (of the old-fashioned Japanese style with paper sides).

ane, an elder sister.

ani, less often **aniki,** an elder brother; conf. p. 256.

ani, a negative particle; see p. 169.

anjiru (3), to be anxious.

anna, that kind of, such as that.

annai, guidance, knowing one's way about, a guide: *annai suru*, to guide.

ano, that (adj.): *ano hĭto*, he, she; *ano ne!* see p. 239.

anshin, mental ease: *anshin suru*, to feel at ease.

an-yo, the feet, to walk (in baby language).

aoi, green, blue.

aoru, to slam backwards and forwards (intrans.);—said of a door.

ao-suji, blue lines, e. g., on the forehead.

ara! see p. 237.

arai, rough: *ara-arashii*, ditto.

arakajime, beforehand.

araserareru (2), to be, hence to go (very honorific); conf. p. 150.

arashi, a storm, a typhoon.

arasoi, a dispute.

arasou, to dispute.

arata ni, anew.

aratamaru, to be renewed, overhauled, altered, rectified.

aratameru (2), to renew, overhaul, examine, alter, rectify.

arau, to wash.

arawareru (2), to show or reveal oneself, to appear.

arawasu, to show, to reveal.

arayuru, see p. 365, note 9.

are, that (subst.); it, he, she, see pp. 53, 48: *are hodo*, as much as that; *are kara*, after that.

ari-awase-mono, anything that there may happen to be.

ari-gachi, apt to be.

arigatai, thankful (said both of the person who feels thankful, and of the thing for which he is thankful); hence sometimes beneficent: *arigatō* (*gozaimasŭ*), thank you; conf. p. 255.

arimasŭ, see pp. 221–2.

arisama, a state, a condition.

ari-tei, the facts of a case.

aru, (irreg.) to be; see pp. 170, 190–1, 221, 129, 210, 223: *de aru*, see p. 222: *aru nashi*, see p. 34; *arino mama*, see p. 76. Sometimes *aru* means a certain, some, as in *aru toki*, on a certain occasion, sometimes.

aruiwa, or else.

aruji, the master of a house, a host.

aruku, to walk.

asa, the morning: *asa-gao*, the morning glory, or convolvulus; *asa-han*, breakfast.

asagi, light blue, light green.

asai, shallow.

asatte, the day after to-morrow.

ase, perspiration: *ase ga deru*, to perspire; *ase ni naru*, to get into a perspiration.

ashi, the foot, the leg; *ashi no yubi*, the toes; *o mi ashi*, see p. 249.

ashĭta, to-morrow; *ashĭta no asa*, to-morrow morning.

asobasu, an honorific equiv. of the verb *suru*, to do; see p. 251.

asobi, a game.

asobu or **asubu,** to play, to amuse oneself.

asŭko, there: *asŭko kara*, thence; *asŭko ye*, thither.
asŭkoera, thereabouts.
ataeru (2), to give, to grant.
atai, price, value.
atama, the head: *atama-kabuse*, and *atama kara kogoto wo iu*, see p. 364, note 6.
atarashii, new, fresh.
atari, neighbourhood, hence near, on or about.
atari-mae, ordinary, generally: *atarimae no*, usual, proper.
ataru, to hit the mark, also to be near, as *hi ni ataru*, to sit near the fire: *ni atatte*, just at; *dochira ni atatte?* where?
atatameru (2), to warm (trans.).
atchi, vulgar for *achi*, there.
ate, reliance: *ate ni naru*, to be reliable; *ate ni suru*, to rely on.
ateru (2), to apply one thing to, or use it for, another; to hit: *ate-hameru*, to allot, to assign; *kaze wo ateru*, to have it windy.
ato, traces, effects, a sign, behind, afterwards, the rest: *ato de*, or *sono ato*, afterwards; *ato no*, the remaining, other; *ato-saki*, the context, circumstances.
atsui, hot.
atsui, thick (said of solids).
atsŭkau, to manage, to undertake.
atsumaru, to collect (intrans.).
atsumeru (2), to collect (trans.).
atsuraeru (2), to order (e. g. things at a shop).
atsŭsa, heat, the degree of heat.
atsŭsa, thickness, the degree of thickness.
au, to meet, to agree, to suit; see also p. 251: *ame ni au*, to get rained upon; *hidoi me ni au*, to experience cruel treatment: *hidoi me ni awaseru*, to treat cruelly.
aware (na), poor, pitiable.
awase-mono, something artificially joined together.
awaseru (2), to cause to meet, hence to add, to join.
awatadashii, flurried.
awateru (2), to be flurried,—especially from fright.
ayamachi, a fault.
ayamatsu, to make a mistake.
ayu, a species of trout.
azana, a nickname.

B

ba, a place;—used only in composition, as *furo-ba*, a bathroom.
ba, (auxil. numeral), see p. 110.
ba, (conditional suffix), see p. 167.
ba-ai, case, occasion.
babā, an old woman (rude).
bai, double; see also p. 118.
baka, a fool: *baka na*, or *baka-rashii*, foolish, absurd; *baka ni*, foolishly; *hĭto wo baka ni suru*, to make a fool of a person.
bakari, about, only, just.

bakemono or *o bake*, any supernatural and uncanny creature, a ghost, a goblin.
bakkin, a fine.
bakŭchi, gambling.
Bakŭfu, the Shōgun's government.
bakuron, confutation.
bambutsu, all things, nature.
bamme, a word used to form ordinal numbers; see p. 115.
bam-meshi, supper, (late) dinner.
ban, ten thousand, a myriad; also used as a pluralising prefix, as *ban-ji*, all things: *bankoku*, all countries, international.
ban, an evening, a night.
ban, number (so-and-so); see p. 115.
ban, watch, guard: *ban wo suru*, to keep watch.
banchi, the number (of a house in a street).
bantō, a head clerk or manager.
banzai, hurrah, see p. 239.
banzuke, a programme.
bara, a thorny bush, a rose-bush.
bara-bara, helter-skelter.
bari, insult, abusive language: *barī suru*, to revile, to slander.
basha, a carriage.
basho, a place.
bassui, an extract.
bassuru (irreg.), to punish.
bata, butter (from English).
bāya, an old lady, grandmamma (in baby language).
bebe, clothes (in baby language).
bei (vulg. for **beshi**), see p. 122.
Beikoku, America, the United States.
beki, see pp. 121–2, 124, 132.
bekkō, tortoise-shell.
bemmei, elucidation, explanation: *bemmei suru*, to elucidate.
bengoshi, a barrister.
benjiru (3), to discuss.
benjo, a water-closet.
benkō, eloquence: *benkō no yoi*, eloquent, glib.
benkyō, diligence, study.
benri, convenience: *benri no yoi* or *benri* (*na*), convenient, *benri no warui*, inconvenient.
bentō, food carried with one, e. g. luncheon for a picnic.
beppin, lit. another quality; hence a superior article, (hence metaph.) a pretty girl.
berabō(-me), a scoundrel.
Berugii, Belgium.
beshi, see p. 122.
bessō, a villa.
betsu, a difference; *betsu ni*, differently, specially; *betsu no*, different, other; *betsu-zumai*, living apart.
betsudan (no), special.
bettaku, a villa.
bettō, a groom.
biiru, beer (from English).
bijin, a belle.
bijutsu, the fine arts.
bikko, lame.
bimbō, poverty: *bimbō na*, poor.

bin, opportunity, convenience.
bin, a bottle.
bin, the Japanese cue.
bō, a bludgeon, a stick.
bōei, defence.
bōeki, trade.
bokkyaku suru (irreg.), to destroy.
bōkō, violent conduct.
boku, a servant, hence I.
bokumetsu, destruction.
bokŭshi, a pastor, a clergyman.
bokŭtō, a mock sword made of wood.
bon, a tray.
bonten-obi, a cheap striped belt worn by coolies and servants.
bon-yari, an onomatope for obscurity, tedium, dullness: *bon-yari shĭta* dull, dazed, obscure.
bōron, an absurd opinion.
bōsan, a Buddhist priest.
bōshi, a hat, a cap.
botan, a peony.
botchan, a little boy; see p. 240.
bōto, a boat; conf. p. 6.
bōtō, a preamble.
boy, a house-servant, a valet (from English).
bōzu, a Buddhist priest (rude).
bu, a negative prefix: *bu-ashirai,* discourteous, inhospitable; *buchō-hō,* awkwardness.
bu, a copy of a book.
bu or **bubun,** a part, see pp. 118–119.
budō, grapes: *budō-shu,* wine.
buji, no accident, safe and sound.
buki, a weapon.
Bukkyō, Buddhism.
bummei, enlightenment, civilisation: *bummei na,* civilised, cultured.
bumpai, distribution.
bumpō, grammar.
bun, a part, see pp. 118–9.
bun (shō), a written composition.
Buppō, Buddhism.
bura-bura, in a sauntering manner.
burei, rudeness; *burei na,* rude, impertinent; *go burei,* see p. 247.
buri, a suffix signifying gait, demeanour.
busata, failure to give notice, remissness in paying a visit: *go busata,* see p. 247; *watakŭshi ni busata de,* without letting me know.
bushi, a warrior.
bushō (na), indolent, slovenly, lazy.
butsu, to beat, to strike: *buchi-ataru,* to knock up against; *buchi-korosu,* to beat to death; *buchi-taosu,* to knock down.
butsu, a thing (in compounds).
buttsukeru (2), (for *buchi-tsŭke-ru*) to bump.
buttsuri to, slashingly.
byōki, a disease: *byōki* (*na*), ill, sick.
byōnin, an invalid, a patient.
byōshin, a weakling.

C

cha, tea; *cha-nomi-jawan,* a tea-cup; *cha wo ireru,* to make tea.

cha, (termin. of the emphasised gerund), see pp. 166, 182.

chakŭsuru (irreg.), to arrive.

chan, baby language for *San,* Mr., Mrs., or Miss.

chanto, correctly: *chanto shĭta,* correct.

chawan, a tea-cup, a bowl.

chaya, a tea-house.

chi, blood: *chi ga deru,* to bleed (intrans.); *chi-gatana,* a blood-stained sword.

chi, a thousand (in compounds).

chi-banare, weaning (of an infant).

chichi, a father; but see p. 256.

chichi, the breasts, hence milk.

chie, intelligence, wisdom.

chigai, a difference, a mistake: *chigai nai,* there is no doubt.

chigau, to differ, hence to be mistaken, to be the wrong one.

chihō, a direction, a locality.

chii, position.

chiisai, or **chiisa na,** small: *chiisaku naru,* to crouch.

chiji, a prefect.

chijimeru (2), to shrink (trans.).

chijō, blind love.

chijoku, shame.

chikagoro, recently.

chikai, near: *chikai uchi,* soon.

chikara, strength: *chikara wo tsŭkusu,* to do one's best, to endeavour.

chikazuki, friendship, an intimate friend.

chikuba, a sort of toy stick on which children ride-a-cock-horse: *chikuba no tomo,* a friend from childhood upwards.

chikushō, a brute animal, a beast.

chimba, lame.

chin, a Japanese pug. (Pugs are not included under the generic term *inu* dog.)

chira-chira, flutteringly.

chira-hora, scattered, here and there.

chirasu, to scatter (as the wind does dead leaves).

chiri, dust.

chiru, to be scattered.

chishĭki, talent, wisdom.

chisō, (generally with the honorific *go* prefixed) a feast.

chi(t)to, see *choito.*

chitsujo, order.

chō, an auxil. num.; see p. 108.

chō, a butterfly.

chō, a measure of distance equivalent to about 120 yards English. There are 36 *chō* in the official *ri* or league. *Chō* also means street or ward: *ni-chō-me,* the second ward (of such and such a street).

chō, government office.

chōai, love: *chōai suru,* to love.

chōbatsu, punishment: *chōbatsu suru,* to punish.
chōchaku suru (irreg.), to give a thrashing, to beat.
chōchin, a lantern.
chōchō, a butterfly.
chō-chō, an onomatope for the sound of beating or chattering.
chōdai suru (irreg.), to receive respectfully; conf. p. 251.
chōdo, just, exactly.
chōhō, convenience: *chōhō na,* convenient, useful.
choi choi (to), little by little, just a little.
choito, choto, chotto, chito, or **chitto,** just a little, a trifle: *choito shĭta,* slight, trifling; **chotto,** is also used to signify about, as in *chotto ichi-nen,* just about a year.
chōjō, the summit of a mountain.
chōkai, disciplinary punishment.
chōki, a long period.
chōryū, tide, current.
chōsa, investigation.
Chōsen, Korea.
chōshū suru (irreg.), to levy.
chōsuru (irreg.), to refer to, to corroborate by.
cho(t)to, see *choito.*
chōwa, unification, conciliation.
chōyō, age; see p. 359, note 5.
chōza, sitting long, paying an interminable visit: *chōza suru,* to pay too long a visit
chōzu, water to wash the hands with: *chōzu-ba,* a water-closet; *chōzu-bachi,* a washhand-basin (porcelain); *chōzu-darai,* ditto (metal).
chū, in; conf. p. 146.
chū or **chūgi,** loyalty (to a superior): *chū wo tsŭkusu,* to behave with perfect loyalty.
chūgen, a samurai's retainer of the lower sort.
chūi, attention, care: *chūi suru,* to pay attention.
chūmon, an order (e. g. at a shop): *chūmon dōri,* as ordered.
chūryaku, see p. 374, note 7.
chū(shaku), commentary.
chūshi, cessation, stoppage.
chūshin, the centre.
chūshin, a loyal retainer.
chūtō, second class, middling.
chū-ya, day and night.

D

da, see pp. 64, 222: *da ga,* but.
dai, great, big, very. Used in compounds, as *dai-kirai,* greatly disliking: *dai-sŭki,* very fond.
dai, a word used to form ordinal numbers, see p. 115; *dai-ichi ni,* in the first place; *dai-is-shin,* a Court of First Instance.
dai, a table.
dai, a reign, a generation.
dai, the auxiliary numeral for vehicles; see p. 108.
daibu, a good deal.

daichi, the ground.

dai-dokoro, a kitchen.

daigakkō, daigaku, } a university.

daihyō suru (irreg.), to represent.

daiji, importance: *daiji na*, important; *daiji ni suru*, to take great care of.

daijin, a minister of state.

daijōbu (na), all right, safe and sound.

daikai, the ocean.

daiku, a carpenter.

daimyō, a feudal lord; conf. p. 7.

dairi, a substitute.

daishin-in, the Court of Cassation.

daitai, the general character of a thing, its main features.

daitōryō, a President,—of the United States, etc.

dajaku (na), indolent.

dake, only, about, as..... as.

damaru, to keep silence.

damasu, to cheat.

dampan, negotiation.

dan, a step, degree: *dan-dan*, gradually; see also p. 326, note 23.

dangen suru (irreg.), to assert.

dangi, a speech, a sermon, advice.

dango, a kind of dumpling.

dangō, consultation: *dangō suru*, to take counsel.

danjiru (3), to consult.

danna, a master: *danna san* sometimes means you or he, see p. 47.

dannen suru (irreg.), to cease thinking of.

dano, a postposition; see p. 80.

danshi, a male child, a man.

dantai, a group or set of men.

dantei suru (irreg.), to assert, conclude.

darake, a suffix meaning smeared or covered with, as *chi-darake*, blood-smeared; *doro-darake*, all covered with mud.

dare? who?—*dare ka*, *dare mo*, *dare de mo*, see p. 52; *dare-dake?* exactly who?

darō, see p. 222.

dashi-nuke, unawares, suddenly.

dasu, to take out, to put outside; see also p. 218.

datta, see p. 222.

datte! see p. 364, note 4.

de, a postposition; see p. 62: *de aru*, *de arimasŭ*, and *de gozaimasŭ*, see p. 222; *de gozaimasŭ no*, see p. 80; *de mo*, see pp. 55, 95–187; *de motte*, see p. 73; *de wa*, see pp. 64, 97.

de-guchi, an exit, the way out.

de-iri, the *entrée* to a house: *de-iri no isha*, a family physician.

de-kakeru (2), to start off.

de-kata, a troupe of actors.

deki, workmanship, produce; *o deki* or *dekimono*, anything which *comes out* on the skin, as a boil, a sore.

dekiru (3), to come out, etc.; see p. 202: *deki-agaru*, to be finished, ready.

dempata, landed property.
dempō, a telegram.
densembyō, an infectious disease.
densha, an electric tram.
denshin, telegraphy: *denshin-kyoku,* a telegraph-office.
denwa, the telephone.
deru (2), to come out of, to issue forth, to go out: *de-au,* to meet out of doors, to encounter; *de-kakeru,* to go out.
de-shabaru, to stick out, to obtrude (intrans.).
deshi, a pupil, a disciple.
deshĭta, see pp. 171, 223.
deshō, see p. 223.
desŭ, see pp. 64, 171, 223: *desu ga,* see p. 286.
do (concessive suffix), see p. 167.
do, a time (*une fois*): *ichi-do,* once.
dō, same (in compounds): *dōjitsu,* the same day; *dōyō,* the same manner.
dō? how?—*dō de mo,* anyhow; *dō itashimashĭte* or *dō tsŭka-matsurimashĭte,* see p. 285, No. 3; *dō iu?* what kind of? what like? *dō* (*ni*) *ka, kō* (*ni*) *ka,* see p. 301, No. 7; *dō suru?* what shall you do? *dō shĭte?* how? *dō shĭte mo,* do what you will, in any case; *dō shĭta mon' da?* see bottom of p. 301.
do-ai, degree, amount.
dōbutsu, an animal.
dochi? or **dochira,** where? sometimes which?—for this word with *ka mo,* or *de mo* added, see p. 52.
dōdō taru, mighty.
dodoitsu, a kind of popular song; see p. 487.
dōgu, a utensil, tool; *dōgu-ya,* a furniture shop.
dōi, the same opinion: *dōi suru,* to agree.
Doitsu, Germany; *Doitsu-jin,* a German; *Doitsu no,* German.
dōitsu (no), identical, equal.
dōka, somehow or other, hence please; but see pp. 52 and 255.
dokkoisho! see p. 237.
doko? where? *doko ka, doko mo, doko de mo,* see p. 52; *doko kara?* whence? *doko made?* how far? *doko made mo,* see p. 71.
dokoera? whereabouts?
dokoro, see p. 42.
doku, poison: *doku ni naru,* to be unwholesome.
dokŭshin(-mono), a bachelor, a spinster.
domo, a pluralising suffix; see p. 29.
do(mo), (concessive suffix), p. 167.
dōmo! see pp. 52 and 237.
don, bang: *don to,* with a banging noise.
donata? who?—*donata ka, donata mo, donata de mo,* see p. 52.
donna? what kind of? what like? *donna ni...mo,* however much.
dono? which? (adj.): *dono kurai?* how much?

dono, Mr. (in Book Language).
dore? which? (subst.): *dore-dake?* what amount? *dore ka, dore mo, dore de mo,* see p. 52; *dore hodo?* how much?
dōri, reason.
doro, mud: *doro-ashi,* muddy feet; *doro-darake,* all muddy; *doro-michi,* a muddy road.
dorobō, a thief.
dōsuru (irreg.), to be agitated.
dote, an embankment, a bank.
dōtoku, morality.
doya-doya, tumultuously.
doyōbi, Saturday.
dozō, a mud godown, conf. p. 13.
dōzo, please, but see pp. 52 and 255.

E

e! eh! eh?
e, a picture.
eda, a branch of a tree, river, etc.
egaku, to paint (pictures).
ei! ah! oh!
Ei(koku), England: *Eigo,* the English language.
e-kaki, a painter.
eki, profit.
embi-fūku, a swallow-tail coat.
Emma, the Buddhist Rhadamanthus.
empitsu, a pencil.
empō, a long way off.
en, a *yen* or Japanese dollar = about fifty cents of American money, or two shillings English.
endan, a rostrum.
engawa, a verandah.
engumi, marriage.
enja, kinsfolk.
enkaku, changes, development.
en-kin, distance, how far?
enkon, enmity.
ennichi, a festival day; hence a fair.
enryo, diffident: *enryo suru,* to be diffident.
ensei-kwan or **ensei-shugi,** pessimism.
ensoku, an excursion, a picnic.
enzetsu, a lecture, a speech: *enzetsu suru,* to lecture.
enzuru (irreg.), to play, to do.
erabu, to choose.
erai, wonderful, able, very.
eri, a collar.
eru (2), to get; conf. p. 199.
eru, to choose: *eri-dasu,* to select from among several.
eshaku, an apology, a bow: *eshaku wo suru,* to bow, to apologise.
Ezo, the island of Yezo.

F

fu, a negative prefix.
fū, two (in enumeration).
fu-annai, ignorant of, unacquainted with.
fuben or **fubenri,** inconvenience.
fubo, father and mother.
fuda, a ticket.

fudan, the ordinary routine: *fudan no,* usual, common.

fude, a pen: *fude-sashi,* a pen-stand.

fu-deki, badly made.

fuen suru (irreg.), to enlarge upon.

fueru (2), to increase (intrans.).

fūfu, husband and wife.

fufŭku, discontent.

fuhai, putrefaction: *fuhai suru,* to rot.

fu-ikitodoki, negligent.

fuji, the wistaria plant.

fujin, a lady.

Fuji(-san), Fujiyama.

fujiyū, inconvenience, discomfort: *fujiyū na,* inconvenient.

fŭ-kagen, unwellness.

fŭkai, deep.

fŭkeiki, hard times, depression of trade.

fŭkeru (2), properly to deepen: *yo ga fŭkeru,* to become late at night; *toshi ga fŭkeru,* to grow old. Also to be steeped in (e.g. in vice).

fukō, a misfortune.

fŭku, an auxiliary numeral; see p. 108.

fŭku, to blow (e.g. the wind): *fŭki-mawasu,* to blow round.

fŭku, to wipe.

fŭkumu, to contain, to include.

fŭkurasu, to distend, to swell (trans.).

fŭkuro, a bag: *o fŭkuro,* a mother, but see p. 256.

fŭkushū, revenge.

fŭkuzatsu, a medley, a complication: *fŭkuzatsu na,* disorderly, complicated.

fumbetsu, discrimination.

fu-mimochi, vice, immorality.

fumu, to tread (on): *fumi-hazusu,* to stumble; *fumi-shimeru,* to tread firmly.

fun, a fraction, a tenth part, a minute: *jū-go-fun,* a quarter of an hour.

fundo, anger.

fune, any kind of boat or ship: *fune ni you,* to be sea-sick.

fu-ninjō, unkindness.

funkwa-zan, a volcano.

Fŭransu, France: *Fŭransu-jin,* a Frenchman; *Fŭransu no,* French.

fureru (2), to touch; hence to infringe.

furi, a fall (of rain or snow).

furi, airs, gait, pretence.

furo, a bath: *furo-ba,* a bath-place.

furokku-kōto, a frock-coat (from the English word).

furoshĭki, a cloth used to wrap up parcels.

furu, to fall,—said only of rain, snow, hail, etc.: *furi-dasu,* to come on to rain, etc.; *furi-komerareru,* to be kept indoors by rain or snow; *furi-komu,* to come into the house (said of rain, etc.).

furu, to brandish, to wave: *furi-muku,* to turn and face.

furue-goe, a quivering voice.

furueru (2), to quiver, to tremble.

furui, old (said only of things): *furu-dōgu*, an old utensil or curio.

furuu, to shake (trans.).

fŭsagaru, to be obstructed, to be quite full.

fŭseru (2), to lie down, to go to bed.

fūsetsu, rumour, report.

fŭ-shi-awase, misfortune.

fŭshigi, a strange thing, a miracle: *fŭshigi na*, strange.

fŭshin, doubt: *fŭshin ni omou*, to consider suspicious, to doubt.

fúshin, building: *fŭshin-chū*, while building, while undergoing repairs.

fŭ-shinsetsu (na), unkind.

fŭshōchi, dissent, objection: *fŭshōchi wo iu*, to object.

fŭsuru (irreg.), to submit (trans.), to hand over.

fŭta, a lid.

fŭtago, twins.

fŭtari, two persons: *fŭtari-mae*, portions for two.

fŭta(tsu), two: *fŭtatsu-me*, second; *fŭtatsu mitsu*, two or three; *fŭtatsu oki*, every third (lit. leaving out two).

fŭto, suddenly, accidentally.

fŭtodoki (na), insolent.

fŭtokoro, properly the bosom of a dress, but used to signify a breast pocket.

fŭton, a bed-quilt.

fŭtoru, to grow fat; *fŭtotta*, fat.

futsū (no), usual, general.

Futsu, French (in compounds, as) *Futsu-go*, the French language.

futsugō, inconvenience.

futsŭka, two days, the second day of the month: *futsŭka-me*, the second day; *futsŭka-yoi*, the day after a carousal.

fuyasu, to increase (trans.).

fuyu, winter.

fuzai, not at home, absent.

fuzen, evil, wrong.

fūzoku, manners, customs.

G

ga, a postposition; see pp. 65, 89-91, 140-1.

gaitō suru (irreg.), to be liable, conformable.

gake, a talus, a precipice.

gake, while, during, as *kaeri-gake*, while returning, on the way back.

gakkari, a sort of onomatope for bodily exhaustion.

gakkō, a school.

gakkwa, a subject, or line of study.

gaku, science, learning.

gaku, a tablet, a picture (oblong and hard).

gakumon, study, learning.

gakuri, theory.

gakŭsha, a learned man.

gakuyū, a fellow-student.

gaman, patience: *gaman suru,* to be patient.
gara, a suffix; see p. 302, foot-note 18.
garasu, glass (from the Dutch).
garu, a verbal suffix; see p. 134.
Gasshūkoku, the United States.
gasŭ, (for *gozaimasŭ*) see p. 64.
gata, a pluralising particle; see p. 29.
gaten, comprehension, acquiescence: *gaten suru,* to comprehend, to acquiesce; *gaten no ikan,* incomprehensible.
gatera, while, as, by way of.
gedai, the title (of a drama); conf. p. 332, foot-note 31.
gehin (na), vulgar, base.
gei, an accomplishment, a trick.
geji-geji, a myriapod.
gejo, a maid-servant.
gekiretsu (na), ferocious.
gen ni, in fact.
genan, a man-servant.
gen-an, the draft of a document, a bill (Parliam.).
gen-in, cause, origin.
genjiru (3), to diminish.
genki, good spirits: *genki ga ii,* in good spirits.
genkin, ready money, cash.
genkō, now in operation.
genkotsu, the knuckles.
genkwa(n), the entrance to a house, a porch.
genri, principle.
genron, speech, discussion.
genso, an essence, an element, a factor, an atom.
gensoku, principle.
genzai, the present time.
gerō, a (low-class) man-servant.
gesŭ, (for *gozaimasŭ*) see p. 64.
gesuru (irreg.), to understand.
getsu, a month;—used only in compounds, as *ik-ka-getsu,* one month.
getsuyōbi, Monday.
gi, duty, signification, affair.
gichō, a chairman, a president.
gidai, a subject of discussion.
gi-in, one of the Houses (of the Diet).
gi-in, a member of an assembly.
gikwai, a public assembly, the Imperial Diet.
gimon, a question.
gimu, duty, an obligation.
gin, silver.
gi-nen, doubt, suspicion.
giri, duty, right or proper feeling.
giri, only; see *kiri.*
giron, argument.
go, five.
go, an honorific prefix; see pp. 143, 245–7.
go, after: *sono go,* since then.
gō, a designation, a name, a number.
gō, a district.
gobu-gobu, see p. 486.
godan, a wrong decision.
gogo, the afternoon.

go-gwatsu, May.
gohan, rice, food.
gohan, a wrong judgment.
goin, the sound of a word.
go-jō (五常), the five cardinal virtues according to Confucius, viz., *jin*, *gi*, *rei*, *chi*, *shin*, i.e., benevolence, righteousness, propriety, wisdom, and sincerity.
go-jū, fifty.
goku, extremely, very.
goku, a prison.
gokumon, the exposure of a criminal's head.
gokuri, a jailer.
Go-kyō, see 366, note 10.
gomen, (properly **go men**), lit. august pardon; *gomen nasai*, please excuse me.
gomi, dust (on things).
gōmon, torture.
gondayū, the title of a high official of former times, a kind of vice-minister.
Go-on, see p. 7.
goran nasaru (irreg.), to deign to look; conf. pp. 11 and 251. Occasionally *goranjiro*, occurs as the Imperative.
go-ri muchū, great perplexity (see p. 123).
goro, time, about, as *kono goro*, now; *san-ji-goro*, about three o'clock.
goro-goro suru (irreg.), to purr, to rumble.
go-roku, five or six.
gosŭ, see pp. 64, 171.
gotoki, like, such as; see p. 121.
goto (ni), a suffix meaning each, every.
gozaimasŭ, gozarimasŭ, gozaru, gozansŭ, gozasŭ, to be; see pp. 64, 171, 221–3, 242: *de gozaimasŭ*, see pp. 64, 138, 222.
gozen, boiled rice, (hence) a meal: *gozen-mae*, not having dined.
gozen, the forenoon.
gu, stupid: *gufu*, my father (see p. 257).
gujin, a dolt, an ignoramus.
gun, a district.
gunkan, a war-vessel.
gurai, about, approximately.
gururi, around.
gusai, my wife; see p. 257.
gushi, (with honorific prefix *o*), the Court word for hair.
gutto, tightly, suddenly.
guzu-guzu, a word descriptive of the sound or act of complaining or scolding.
gwai, outside (in compounds).
gwaikoku, foreign countries, abroad: *gwaikoku-jin*, a foreigner; *gwaikoku-no*, foreign.
gwaimushō, the foreign office.
gwanrai, originally.
gwansho, a written application.
gwan-yaku, a pill.
gwappi, the day of the month, a date.

gwatsu, a month; see p. 116.

gyō, work, business.

gyōsei-hō, laws regulating the executive power.

H

ha, a leaf (of a tree).

ha, a tooth: *ha-migaki*, tooth-powder; *ha ga itai*, I have a toothache.

haba, width: *haba no hiroi*, wide.

habakari, shamefacedness, diffidence, (hence) a water-closet.

habakaru, to be ashamed, to dread.

habikoru, to spread (intrans.); to get disseminated.

hachi, a pot.

hachi, eight.

hachi-gwatsu, August.

hachi-jū, eighty.

hadan, breaking off: *hadan suru*, to break off (e.g. negotiation).

haeru (2), to grow (intrans.).

hagaki, a post-card.

hagi, the lespedeza shrub.

haha, a mother; but see pp. 256–7.

ha-hā! ho! ho! I see.

hai, the auxiliary numeral for cupfuls of liquid; see p. 109.

hai, a fly.

hai! same as *hei!*

hai, a fellow.

haichō suru (irreg.), to listen respectfully.

haiken suru (irreg.), to look respectfully at something belonging to a superior; conf. pp. 11 and 251.

hairu, to go in, to enter: *haitte iru*, to be inside, to be contained.

haishaku suru (irreg.), to borrow, see p. 251.

haishi, abolition.

haisuru (irreg.), to abolish.

haji, the edge, ledge, or end of anything.

hajimari, the beginning.

hajimaru, to begin (intrans.).

hajime, the beginning.

hajimeru (2), to begin (trans.), often little more than simply "to do" and conf. bottom of p. 92.

hajimete (gerund of *hajimeru*), for the first time, never before: conf. p. 324, No. 21.

hakama, a kind of wide trousers worn in half full dress.

hakaru, to weigh, to estimate, to plot: *hakaŕazu*, unintentionally.

haki-dame, a dust-heap.

hakken, discovery.

hakkiri (to), clearly.

hakkō suru (irreg.), to issue, publish.

hako, a box.

hakobu, to transport, to convey.

haku, to spit, to vomit: *tan wo haki-tsŭkeru*, to spit on a person.

haku, to sweep.

haku, to wear or put on the feet or legs.

hakubutsŭ-kwan, a museum.

hakurai, imported from abroad: *hakurai-hin,* an imported article.

hakurankwai, an exhibition.

hakŭshu, clapping of hands.

hama, the sea-beach, the strand: *hama-be,* ditto.

hambun, half: *hambun-chigai,* a difference of half. Conf. p. 118.

hamono, a blade.

han, a clan (in feudal Japan).

han, half: *han-nichi,* half the day, *han-nigori,* see p. 23; *jū-ichi-ji han,* half-past eleven.

han, rice, a meal.

hana, a flower, a blossom: *hana-ike* or *hana-tate,* a flower-vase; *hana-mi,* going to see the blossoms; *hana-muko,* a bridegroom; *hana-yome,* a bride.

hana, the nose; *hana no saki,* the tip of the nose.

hanahada, very; *hanahada motte,* see p. 73.

hanahadashii, excessive, extreme.

hanare-mono, a separate or separable thing.

hanareru (2), to separate from, to part with.

hanashi, a story, a talk, something said or told: *hanashi no tsuide,* apropos of something said.

hanasu, to speak, to tell: *hanashi-kakeru,* to accost.

hanchū, a clansman.

haneru (2), to splash,—as mud (intrans.); to cut off,—as a head (trans.).

hankō, opposition.

hankyō, an echo.

hannin, a criminal.

hansei, introspection.

hanshi, a common kind of writing-paper.

hanshi, a provincial samurai.

hanshō, a fire-bell.

hantai, contrary: *hantai suru,* to oppose.

hanzai-nin, a criminal.

haori, a sort of coat worn by the upper and middle classes as half full dress.

happi, a kind of cheap livery-coat worn by servants and coolies.

happu, publication.

happyō, to make public.

hara, a moor.

hara, the abdomen: *hara ga heru,* to be hungry; *hara ga itai,* to have a stomach-ache; *hara wo kiru,* to commit *harakiri; hara wo tateru,* to get angry.

hara-kiri, see p. 34.

harau, to clear away (trans.); hence to pay.

hareru (2), to clear (intrans.),—said of the sky or clouds.

hari, a pin, a needle.

hari-gami, a paper label; *hari-gami wo suru,* to paste on a label.

hari-tsŭke, crucifixion: *hari-tsŭke ni suru,* to crucify.

haru, to stick (trans.).
haru, spring(-time).
haruka, afar.
hasami, scissors.
hasen, shipwreck: *hasen ni au,* to be shipwrecked.
hashi, chopsticks.
hashi, a bridge.
hashigo, a ladder: *hashigo-dan,* a staircase.
hashira, a post; also the auxiliary numeral for Shintō gods and goddesses.
hashiru, to run.
hassuru, to put forth.
hasu ni, obliquely.
hata, the side,—e.g. of a canal or of a well.
hata, a flag.
hatachi, twenty years of age.
hatake, a vegetable field.
hatamoto, an immediate vassal of the Shōgun in feudal Japan, ranking next to the daimyōs.
hataraku, to work.
hatashĭte, after all, really.
hate-na! well, I never! how extraordinary!
hateru (2), to finish (intrans.).
hatsŭka, twenty days, the twentieth day of the month.
hatsumei, an invention, a discovery, inventive genius.
hatsuon, pronunciation.
hattatsu, development: *hattatsu suru,* to develop (intrans.).
hatto, an onomatope for starting, —as with fright or sudden recollection of something forgotten.
haya-goshi, see *koshi.*
hau, to creep.
hayai, quick, early: *ga hayai ka,* as soon as.
hayari, a fashion: *hayari no,* fashionable; *hayari-gi,* a fashionable craze.
hayaru, to be wide-spread (e.g. a disease), to be fashionable.
hayashi, a forest.
hayasu, to grow (trans.),—e.g. a beard.
hazu, necessity, should, ought; conf. p. 41.
hazukashii, bashful.
hazukashimeru (2), to put to shame, to insult.
hazukashisa, bashfulness.
hazure, the end (e.g. of a village).
hazureru (2), to come out of its proper place, to miss, to fail.
he! hei! or **hai!** yes; but see bottom of p. 234.
hei! same as *he!*
hei, a hedge, a fence.
hei, broken down, effete; see p. 257.
heian, peace.
Heika, Your, His, or Her Majesty.
heiki, a weapon.
heiki, nonchalant.
heikin, an average.
heisha, our firm; see p. 257.
heiwa, peace.
heizei (no), usual.

hempi, out-of-the way.
hempō, requital; *hempō-gaeshi,* tit for tat.
hen, a change: *hen na,* odd, queer.
hen, a neighbourhood, a locality.
hen, a time (*une fois*).
hen, a section of a book, a treatise.
henji, an answer.
henjiru (3), to change.
henkwa, a change.
hentō, an answer.
herasu, to diminish (trans.).
heru, to diminish (intrans.).
heru (2), to pass through.
heta (na), a bad hand at, unskilful.
heya, a room, a cabin.
hi, the sun, hence a day: *hi ga kureru,* the day is waning, darkness approaching; *hi no de,* sunrise; *hi no iri,* sunset.
hi, fire: *hi wo tsŭkeru,* to set fire; *hibachi,* a brazier.
hi, a Chinese negative prefix.
hi, expense (in compounds).
hi, one (in enumeration).
hi-aburi, burning alive.
hidari, the left (side).
hidoi, harsh, cruel: *hidoi me ni au,* to experience harsh treatment; *hidoi me ni awaseru,* to treat harshly.
hieru (2), to be cold.
higaisha, an injured person.
higasa, a parasol.
higashi, east: *higashi-kita,* north-east; *higashi-minami,* south-east.
hige, the beard: *hige wo hayasu,* to grow a beard.
higure, dusk, night-fall.
hijō (na), unusual, extraordinary.
hĭkari, light (in the abstract).
hĭkaru, to shine, to glitter.
hiketsu suru (irreg.), to reject.
hĭki, an auxil. num.; see p. 109.
hĭki-dashi, a drawer.
hikkomu, to retire inside.
hikkonuku, to draw (a sword).
hikkuri-kaesu, to upset.
hĭku, to pull, to draw, to withdraw, hence to quote: *hĭki-dasu,* to draw out; *hĭki-nuku,* to draw (e.g. a sword); *hĭki-utsuru,* to remove (intrans.), to change house.
hĭkui, low.
hikutsu, servility: *hĭkutsu na,* servile.
hĭkyō, cowardice: *hikyō na,* cowardly.
hima, an interval, leisure: *hima wo yaru,* to dismiss, also to allow to go on leave.
himitsu (na), secret.
hinata, the sun (only in the sense of sunlight): *hinata ye hosu,* to dry in the sun.
hineru, to twist (trans.).
hinkō, conduct: *hinkō no ii,* well-conducted, moral.
hinku, extreme poverty.
Hiragana, the cursive form of the Japanese syllabary.
hirakeru (2), to be opened out, to become civilised.

hiraku, to open, to civilise.
hirattai, flat.
hiroi, broad.
hiroi-mono, something picked up, a find.
hiromaru, to spread (intrans.).
hiromeru (2), to spread (trans.).
hirou, to pick up, hence to find.
hiru (3), to dry (intrans.).
hiru, day-time, noon; *hiru* (*-gozen*), the midday meal, luncheon, *hiru-mae*, the forenoon; *hiru-sugi*, the afternoon.
hisashii, long (of time).
hishō suru (irreg.), to squander.
hisō suru (irreg.), to guard jealously, to treasure up.
hissori to, quiet, deserted.
hisuru (irreg.), to compare.
hǐtai, the brow, the forehead.
hitei suru (irreg.), to deny.
hǐto, a person, a human being; conf. p. 48: *hǐto-gara*, personal appearance, *hǐto-goroshi*, murder, manslaughter, a murderer; *hǐto-me*, public notice; *hǐto-mezurashii*, rare (of visitors, etc.); *ano hǐto*, he, she.
hǐtoe, properly one fold; hence single: *Hǐtoe ni*, earnestly, please.
hǐtori, one person, hence alone: *hǐtori-de ni*, of itself, spontaneously.
hǐtoshii, equal to, same as.
hǐto(tsu), one; sometimes whole, all, same: *hǐto-ban*, all night long; *hǐto-me*, one look; *hǐto-tōri*, generally; *hǐto-tsubu-dane*, an only child. *hǐtotsu michi*, the same road; *hǐtotsu oki*, alternate.
hitsubatsu, certain punishment.
hitsuyō (**na**), indispensable.
hiya, cold; hence, with the honorific prefix *o*, cold water (so called at Court and by women).
hiyori, the weather.
hiza, the knee; *hiza wo tsǔku*, to fall on one's knees.
hizuke, a date (of the month, etc.).
hō, a law, a rule, a usage; *hō ga nai*, unreasonable.
hō, side; but see p. 144; *hōbō*, on all sides, everywhere; *hō ga yoi* (or *ii*), see pp. 177, 255.
hō, the cheeks.
hōan, a bill (Parliam.).
hobo, nearly, mostly.
hōbun, the text of the law.
hōchō, a (kitchen) knife.
hodo, degree, quantity, proper limit, about, as *nan-ri hodo?* about how many miles?—Also as much as, conf. pp. 113, 145, 147; *hodo naku*, forthwith.
hōdō, information.
hoeru (2), to bark: *hoe-kakaru*, to spring at with a bark.
hōgaku, a direction (point of the compass): *hōgaku ga tsǔku*, to find one's way.
hohō! oh!
hōhō, manner, way, means.

ho-ho-ho! the sound of laughter.
hoka, another place, besides, except: *no hoka ni*, besides;... *suru ni hoka wa nai*, there is nothing for it but to; *hoka de mo nai ga*, see p. 287, No. 26.
hoken, insurance.
hokennin, an underwriter.
hokku, a stanza of seventeen syllables; see p. 485.
hōkoku, a report.
hōkoku, countries.
hōkō-nin, a servant.
hokori, dust (in the air).
hōkwa, arson.
homburi, heavy lasting rain,—not a passing shower.
homeru (2), to praise.
hōmon suru (irreg.), to visit.
hon, a book; less often same as *hontō*: *hon no*, true, quite, mere.
hon, an auxil. num.; see p. 109.
hone, a bone: *hone ga oreru* or *hone wo oru*, to take a great deal of trouble.
hongi, true meaning, principle.
hongoku, one's native country.
hon-in, lit. the present member, used by members of any assembly in the sense of I, me.
honkwai, this assembly.
honō, a flame.
honshō, the original and true character.
hontō, truth; *hontō no*, true, real.
hon-ya, a book-store, hence a bookseller.
hon-yaku, a translation: *hon-yaku suru*, to translate; *hon-yaku-sho*, a translated work.
honzen, the virtue natural to man.
hora(-ana), a cave.
horeru (2), to be in love.
hori, a canal, a moat.
hōri, legal principle.
hori-tate-goya, a shanty, a log hut.
hōritsu, a law.
horobiru (3), to be overthrown or ruined.
horobosu, to overthrow, to ruin.
horu, to dig, to excavate, to carve.
hōru, to throw.
hōsei, legislation.
hoshi, a star.
hoshii, desirous; see p. 65, and conf. *oshii*.
hosoi, narrow: *hoso-nagai*, slender.
hossuru (irreg.), to wish.
hosu, to dry (trans.).
hotaru, a fire-fly.
hotoke, a Buddha.
hotondo, almost; (with a negative) hardly.
hototogisu, a cuckoo.
hōyū, a companion, a friend.
hōzai-gaki, a doctor's prescription.
hōzu, an end, a limit.
hyaku, a hundred: *hyaku-man*, a million.

hyaku-manako, a sort of game or show in which a number of masks are used.
hyakŭshō, a peasant, a farmer.
hyō, a vote.
hyō, a paradigm, table.
hyōban, rumour, report: *hyōban wo suru,* to gossip.
hyōgi, a conference.
hyōmei suru (irreg.), to express.
hyoro-hyoro, an onomatope for staggering.
hyorotsŭku, to stagger.
hyōryū suru (irreg.), to drift: *hyōryū-jin,* a stranded sailor.
hyōsuru (irreg.), to express.
hyōtan, a gourd.

I

i (oftener *ido*), a well.
i, signification, intent.
i, different (in compounds).
ibaru, to put on airs.
ibi, vulg. for *yubi,* a finger.
ibō, forgetfulness.
ibutsu, a remnant.
ichi, one: *ichi-nim-biki,* pulled by one man; *ichi-nin-nori,* accommodating one person; *ichi-ichi,* each, every.—*Ichi* is used idiomatically, e.g. in *ichi-ban,* number one, but also first, most (see p. 145); *ichi-nichi,* one day, but also the first of the month, all day long; *ichi-nichi oki,* alternate days.
ichi(-ba), a market(-place), a fair.
ichi-gai, altogether.
ichigen-shugi, monism.
ichi-ō, once, once for all.
idaku, to embrace.
ido, a well.
ie, a house: *ie no uchi,* indoors.
ie, no; see p. 234.
iedomo, though; sometimes even.
ifuku, a garment.
igi, objection.
Igirisu, England: *Igirisu-jin,* an Englishman; *Igirisu no,* English.
igo, henceforward.
igwai, besides.
ii, a corruption of *yoi,* good.
i-in, a committee-man: *i-in-kwai,* a committee.
ii-tsŭtae, a tradition.
ii-wake, an excuse: *ii-wake wo iu,* to excuse oneself.
ii-watashi, a sentence (legal).
ii-yō, a way of saying.
ijiru, to touch, to meddle with, to tease.
iji suru (irreg.), to keep, maintain.
ijō, from thence upwards, that and upwards (the Japanese reckoning inclusively), after, because.
ika? an interrogative word found in *ikaga,* the compounds *ikahodo,* etc.: *ika na koto?* what sort of? what?
ikaga? how?
ikahodo? how much?
ikaku suru (irreg.), to scare.

ikan? or **ikani?** how? *ikan sen*, what is to be done? alas!

ikan, regret.

ikanimo, yes, certainly, p. 235.

ikari, anger.

ikasu, to vivify, to free.

ike, a pond.

iken, opinion: *iken wo noberu*, to give one's opinion.

ikenai (neg. potential of *iku*, to go), "is no go," "won't do."

iki, the act of going, the way there.

iki-nari, abruptly.

ikioi, strength, force.

ikiru (3), to live: *ikite iru*, to be alive.

ikka? what day? such and such a day.

ikkyo ryōtoku, killing two birds with one stone.

ikkō, with a negative verb, not at all.

ik-kon, a glass (of wine).

ikkwan suru (irreg.), to be thoroughgoing.

iku? how many? *iku bun ka*, rather, more or less; *iku-hon? iku-mai? iku-nin? iku-tabi?* etc., see p. 113.

iku (irreg.), to go; see pp. 171,251: *iki-au*, to chance to meet; *iki-chigau*, to cross and miss one another; *iki-kaeru*, to go and come back again; *iki-tagaru*, to want to go; *iki-todoku*, to reach, to be effectual; *itte shimau*, to go away.

ikubaku, how many? how much?

ikura? how much? *ikura ka*, *ikura mo*, *ikura de mo*, pp. 52, 113; *ikura mo nai*, there are hardly any.

ikŭsa, war: *ikŭsa wo suru*, to make war.

iku(tsu)? how many?—*ikutsu mo*, *ikutsu de mo*, see p. 52.

ima, now: *ima-doki*, or *ima-jibun*, now; *ima hĭtotsu*, one more; *ima motte*, see p. 73; *imasara*, now again; *ima ni itatte*, by this time.

ima-imashii, disagreeable.

imashimeru (2), to reprove, to warn (conf. p. 213).

imi, signification, meaning.

imōto, a younger sister.

imu, to shun.

ina! nay! *ina ya*, yes or no: *aru ka ina ya* or *ya ina ya*, whether there is or not.

inai, within the limits of; towards the interior.

inaka, the country (as opposed to the town).

ine, rice (growing).

Indo, India.

inkyo, see p. 352, note 11.

inochi, life.

inori, prayer; *inori wo suru*, to pray.

inoru, to pray.

inu, a dog.

in-yō suru (irreg.), to quote.

ip-pai, one cupful, full: *ip-pai na*, full; *ip-pai ni suru*, to fill.
ippan (no), general, universal.
ippen, a thorough change.
irā, see p. 193.
irai, henceforth, since, after.
iraserareru (2), see pp. 171, 251.
irasshai or **iraserare,** Imperative of *irassharu*, see pp. 171, 253.
irassharu (irreg.), see pp. 171, 251; 223.
ireru (2), to put in, to insert; to make (tea); conf. pp. 228—9.
iri-kumu, to be complicated.
iri-mame, parched peas.
iri-umi, a gulf, a bay.
iriyō (na), needed, necessary.
iro, colour,: *iro-iro* (*no*), all sorts.
ironna, all sorts, various.
iru, to enter; conf. p. 228—9: *iri-komu*, to enter.
iru (3), to be; see pp. 191, 223, 228—9, 251; ...*irarenai* (preceded by a negative), cannot do without.
iru (3), to shoot.
irui, garments, clothing.
isha, a physician.
ishi, a stone.
ishin, authority.
isogashii, busy.
isogi, a hurry.
isogu, to make haste.
issai, whole, altogether; (with a neg.) not at all.
issakujitsu, the day before yesterday.
is-setsu, a (tenable) opinion.
is-shin, one person: *jibun is-shin*, oneself only.
isshō, a whole life-time.
issho ni, together.
is-shu, one kind, a sort.
issui, causing floods.
isu, a chair.
itadaku, to receive; see pp. 203, 250.
itai, painful, hurting.
itameru (2), to hurt (trans.).
itami, pain.
itamu, to hurt (intrans.).
itaru, to reach: *ni itaru made*, down to: *ni itatte*, at.
itasu, to do; conf. p. 195.
itatte, very.
itchi, union, unison.
itchō, one morning, hence suddenly.
ito, a string, thread: *itoguchi*, a clue.
itoma, leave (of absence), dismissal: *mō o itoma itashimasŭ* (or *mōshimasŭ*), I must be saying good-bye; *itoma-goi*, leave-taking.
itou, to avoid, to be weary of.
itsu, same as *ichi*, one.
itsu? when?—*itsu ka*, *itsu mo*, *itsu de mo*, see p. 52; *itsu made* (*tatte*) *mo*, see p. 71; *itsu no ma ni ka*, some time or other.

itsŭka, five days, the fifth day of the month.

itsŭ(tsu), five.

itsuwari, a lie.

ittai, altogether; but sometimes almost an expletive.

it-tan, once.

it-tan, one case.

ittō, first class, one degree.

it-toki, one hour, once.

iu, to say, see pp. 185, 251: *to itte*, see p. 83; *to iu*, see pp. 58, 69, 82; *to ka iu*, see p. 69; *to itte mo*, see p. 187; *to wa iedo mo*, see p. 187; *ii-dasu*, to say, to express, to enounce; *ii-kakeru*, to address, to speak to; *ii-kikaseru*, to tell; *ii-tsŭkeru*, to order; *iu made mo nai*, needless to remark.

iwa, a rock.

iwaba, see p. 185.

iwaku, a Classical form of *iu*, to say; see p. 361, note 10.

iwanya, how much more.

iwayuru, see p. 369, note 20.

iya! nay! no! (rarely) or else: *iya na*, objectionable; *iya desŭ yo!* see p. 288, No. 31.

iyagaru, to dislike.

iyashĭku-mo, even if, supposing that.

iyo-iyo, more and more.

izen, previously; *izen no*, previous.

izumi, a spring, a fountain.

izure? which? in any case; but often a mere expletive: *izure no*, some...or other.

J

ja, a contraction of *de wa*; see pp. 64, 97: *ja nai ka*, see pp. 64, 189; at the beginning of a sentence, well then.

ja, to be; see p. 223.

jakkan, (how) much, (how) many.

jakuten, a weak point.

jama, obstruction, impediment: *jama wo suru*, to be in the way; *o jama*, see pp. 247, 290 (No. 49).

jano, the Kyōto equiv. of *dano*.

ji, earth, ground.

ji, time, hour, as in *nan-ji?* what o'clock? *roku-ji han*, half-past six o'clock.

ji, a written character or word, specifically a Chinese ideograph: *ji wo hiku*, to look out a word.

jibiki, a dictionary.

jibun, a time, a season.

jibun, self: *jibun no*, one's own.

jidai, epoch, time.

jiden, an autobiography.

jigi (generally with *o*), a bow—of the head and body.

jigoku, hell.

jihaku, confession: *jihaku suru* to confess, to own.

jijitsu, a fact.

jijō, circumstances, reason.

jikan, a period of time, hour.
jika-dōchaku, self-confutation.
jiki (ni), immediately.
jikĭsan, a vassal of sufficiently high rank to be allowed personal access to the Shōgun.
jikken-shitsu, a laboratory.
jikkō suru (irreg.), to execute, to practice.
jikō, temperature, the state of the weather.
jikō, effect of time.
jikoku, an hour, time, period.
jimbutsu, people, figures (as opposed to scenery), etc.
jimen, a plot of ground.
jimmin, the people (of a country).
jimusho, an office.
jin, a person, a man.
jinja, a Shintō temple.
jinka, a human habitation, a house.
jinrikĭ(sha), a jinrikisha, i.e., a species of bath-chair pulled by a man.
jinryoku suru (irreg.), to endeavour, to do one's very best.
jinshu, a race of men.
jirei, an example.
jiriki, one's own strength.
jiro-jiro, furtively, by snatches.
Jirō, a man's name; see p. 36.
jiron, an opinion, a contention.
jisan suru (irreg.), to bring (respectful).
jisatsu, suicide: *jisatsu suru,* to commit suicide.
jisetsu, a season, a time.
jishin, self.
jishin, an earthquake.
jishimban, a ward-office, a warden,—a kind of police-office and of policemen, under the Tokugawa *régime.*
jisho, a dictionary.
jishu, voluntary confession of crime.
jissai, practice (as opposed to theory), fact.
jisuru (irreg.), to refuse.
jiten, a dictionary.
jitensha, a bicycle.
jitsu, truth: *jitsu no,* true.
jitsu-getsu, the sun and moon.
jitsujō, real state.
jitsurei, an actual instance.
jiyū, freedom, liberty: *jiyū-kei,* confinement; *jiyū na,* free; *jiyū-seido,* a free government; *jiyū-seido-ron,* radical opinions.
jizai, freedom,—rather in private than in political matters.
jō, passion, tenderness.
jō, a lock: *jō wo orosu,* to lock.
jō, the auxiliary numeral for mats.
jō, on, with regard to, in the matter of, from the standpoint of, as *gakumon-jō,* from the standpoint of erudition.
jō, an article, a line.
jōbu (na), sturdy, solid, strong.
jōbukuro, an envelope.
jochū, a maid-servant.
jōdan, a joke: *jōdan wo iu,* to

joke; *jōdan-majiri ni*, half-jokingly.

jogwai suru (irreg.), to exclude, abolish.

jōjō, circumstances: *jōjō wo kumu*, to take circumstances into account.

jōki, steam.

jōkoku, an appeal.

jōrei, an official regulation.

jōriku suru (irreg.), to land (intrans.).

jōro (*jorō*), a courtesan.

jōsama (generally with *o* prefixed), a young lady, Miss, a daughter (honorific).

jōso, an appeal.

jōtō, first-class; *jōtō-shakwai*, aristocratic society.

jōyaku, an agreement, a treaty: *jōyaku wo musubu*, to make a treaty.

jōzu (na), a good hand at, skilful.

ju, age, longevity.

jū, the *nigori*ed form of *chū*; see p. 146.

jū, ten: *jū-man*, a hundred thousand; *jū ni hak-ku*, (lit. eight or nine out of ten), ten to one.

juban, a shirt.

jūbun, plenty, ample, quite.

jū-go, fifteen: *jū-go-nichi*, fifteen days, the fifteenth day of the month: *jū-go-roku*, fifteen or sixteen.

jū-gwatsu, October.

jū-hachi, eighteen; *jū-hachi-nichi*, eighteen days, the eighteenth day of the month.

jū-ichi, eleven: *jū-ichi-nichi*, eleven days, the eleventh day of the month.

jū-ichi-gwatsu, November.

jūji suru (irreg.), to engage in.

jū-jū, over and over again.

jū-ku, nineteen: *jū-ku-nichi*, nineteen days, the nineteenth day of the month.

jukuryo, serious reflection.

jūkyo, residence; *jūkyo suru*, to reside.

jumbi, preparations.

jumoku, a tree.

jumpū, a fair wind.

jun, the regular order or turn.

jū-ni, twelve: *jū-ni-nichi*, twelve days, the twelfth day of the month.

jū-ni-gwatsu, December.

junjo, order, sequence, turn.

junsa, a policeman.

jūō, lengthwise and crosswise, to and fro.

jūrai, hitherto.

jū-roku, sixteen: *jū-roku-nichi*, sixteen days, the sixteenth day of the month.

jū-san, thirteen: *jū-san-nichi*, thirteen days, the thirteenth day of the month.

jū-shi, fourteen.

jū-shichi, seventeen: *jū-shichi-nichi*, seventeen days, the seventeenth day of the month.

K

ka, a mosquito.
ka, an auxil. numeral; see p. 109.
ka ? an interrogative postposition; see pp. 68, 55: *ka mo*, see p. 72; *ka mo shiren*, perhaps.
ka (in compounds); house, oftener a person.
kaban, a portmanteau, a leather bag.
kabe, a mud wall.
kabu, a stump, used as the auxiliary numeral for shrubs.
kabu, stock, shares: *kabu-nushi*, a shareholder.
kabuki, a dramatic performance.
kabuseru (2), to put on to another's head, to impute.
kado, a corner.
kado, a gate, sometimes an item.
kaeri, the way back; *kaeri-gake ni*, on the way back.
kaeru, to return (intrans.), hence to go away: *kaeri-michi*, the way back.
kaeru (2), to change (trans.), to exchange, to substitute.
kaesu, to give back, to send back, to return (trans.).
kaesu-gaesu, over and over again.
kaette, contrary to what one might have expected, rather.
kagaisha, an aggressor, offender.
kagami, a mirror.
kage, shade, shadow, reflection, hence influence: *no kage ni*, in the shadow of, behind: *o kage sama*, see p. 293, No. 84–5.
kagen, amount, hence flavour, also the bodily feelings; conf. p. 288, No. 32, foot-note.
kagi, a key.
kagiri, a limit, as long as: *kagiri no nai*, boundless.
kagiru, to limit, to be limited: ... *ni kagirazu*, is not restricted to ..., not only.
kago, a kind of palanquin.
kaifuku suru (irreg.), to restore, repair.
kaigun, the navy.
kaihen, the sea-shore.
kai-inu, a pet dog.
kaijō, the surface of the sea: *kaijō-hoken*, marine insurance.
kaiko, a silkworm.
kaikoku suru (irreg.), to open a country (to foreign trade, etc.).
kaikwa, civilisation: *kaikwa suru*, to become civilised.
kaikwa, repentance.
kaimono, a purchase, shopping: *kaimono wo suru*, to shop.
kairyō, improvement.
kaisan, dispersion, adjournment.
kaisei, amendment, revision: *kaisei suru*, to revise.
kaishin, reform: *kaishin suru*, to reform.
kaji, a rudder.

kaji, household affairs: *kaji-muki*, the state of a household.

kakageru (2), to raise, to publish.

kakari, having to do with, as in *kakari no mono*, the person in charge; *kakari-ai*, implication,—e.g. in a crime.

kakaru, to hang (intrans.), to be in place, e.g. a bridge; see also p. 218: *o me ni kakaru*, see p. 74. Sometimes *kakaru* means to cost, also to take time.

kakawarazu, in spite of.

kake, a broken fragment, a bit.

kake-au, to discuss, to bargain, to arrange about.

kake-hĭki, bargaining.

kakemono, a hanging scroll.

kakene, an overcharge: *kakene wo iu*, to make an overcharge.

kakeau (2) to run.

kakeru (2), to be flawed or nicked, to wane.

kakeru (2), to hang (trans.), to put; see also p. 219.

kakeru (2), to be able to write; conf. p. 206.

kaketsu, adopting, passing,—as a motion.

kaki-mono, a document.

kaki-tsŭke, a note, a memorandum, a bill.

Kakka, Your or His Excellency.

kakkoku, all countries, foreign countries in general.

kaku, an angle: *kaku-zatō*, loaf-sugar.

kaku, each (in compounds).

kaku, thus: *kaku no gotoki*, such; *kaku made*, to such an extent.

kaku, to scratch, to write; *kaki-naosu*, to write out fair; *kaki-owaru*, to finish writing; *kaki-sokonau*, to make a mistake in writing; *kaki-tomeru*, to register; *kaki-tsŭkeru*, to jot down.

kakubetsu (no or **na),** different, special.

kakudan (na), special.

kakugi, a cabinet council.

kakugo, determination, readiness.

kakujitsu, every other day.

kakumei, a revolution (in government, etc.).

kakureru (2), to hide (intrans.).

kakuritsu suru (irreg.), to stand firm, to establish firmly.

kakushin, reform.

kakŭsu, to hide (trans.).

kamau, to have to do with, to meddle with, to matter: *kamai-masen*, it doesn't matter.

kamban, a signboard.

kamben, forbearance, forgiveness: *kamben-zuyoi*, patient.

kame, a tortoise: *kame-no-ko*, ditto in Tōkyō Colloquial.

kami, above, upper: *o kami*, the government; *o kami san*, see *okamisan*.

kami, a Shintō god or goddess.

Most of the Protestant missionaries use this term to denote the Christian God.

kami (no ke), the hair of the head: *kami-yui*, a hair-dresser.

kami, paper: *kami-ire*, a pocket-book.

Kamigata, a general designation for the old capital Kyōto and its neighbourhood.

kaminari, thunder.

kami-shimo, above and below, hence a samurai's ceremonial coat and a divided skirt.

kamo, a wild-duck.

kampan, the deck of a vessel.

kampeki, the temper (of a person): *kampeki ni sawaru*, to irritate one's temper.

kampuku, see *kanshin*.

kamu, to bite.

kan, interval; see p. 118.

kan, heating: *kan wo tsŭkeru*, to heat *sake*.

Kana, the Japanese syllabic writing; see p. 9.

kanagu, metal work, metal fastenings.

kanai, inside a house, all the members of a household; hence a humble word for wife.

kanarazu, positively, certainly.

kanau, to correspond, to agree with, to eventuate, to succeed.

kan-dan, cold and heat, temperature.

kandankei, a thermometer.

kane, metal, money: *kane-ire*, a purse; *kane-mochi*, a rich man.

kane, a bell.

kaneru (2), to be unable; see p. 203.

kanete, beforehand, together.

kangae, consideration, reflection, a thought, an intention: *kangae wo okosu*, to have an idea come into one's head; *kangae ga tsŭku*, to hit on an idea; *kangae no ue*, on consideration.

kangaeru (2), to consider, to reflect.

kangamiru (3), to look at, consider.

kangoku, a convict prison.

kan-in, adultery.

kanji, a feeling: *kanji ga okoru*, to begin to feel.

kanjiru (3), to feel.

kanjō, an account, a bill: *kanjō wo suru*, to do accounts.

kankwa, influence.

kannan, toil, hardship.

kannin, patience; *kannin suru*, to be patient.

kannushi, a Shintō priest.

kano, Classical for *ano*, that.

Kan-on, see p. 7.

kanshaku, a quick temper: *kanshaku-mochi*, quick-tempered.

kanshin, admiration, astonishment: *kanshin suru*, to admire, to be astonished at.

kanshu, hot *sake*.

kantei, examining and judging:

kantei suru, to judge (as a connoisseur).

kanzen, incitation to virtue.

kanzuru (irreg.), see *kanjiru*.

kao, the face: *kao-zoroi*, everybody being present, the full troupe.

Kara, China.

kara, a postposition; see pp. 70, 275: *kara ni*, *kara shĭte*, see p. 70; *kara to itte*, see p. 83.

kara, a collar (from the English).

kara (**na**), empty.

karada, the body (of any living creature).

karamu, to twine (intrans.).

kare, Classical for *are*, that: *kare kore*, this, that, and the other; more or less, pretty well.

kari (in compounds), temporary.

kariru (3), to borrow, to hire; conf. pp. 164, 251: *kari-kiru*, to hire the whole of.

karōjite, barely.

karonjiru (3), to think lightly of.

karui, light: hence soft (in speaking of water).

kasa, a broad sun-hat, a parasol, an umbrella.

kasa, quantity, amount.

kasanaru, to be piled up, to be repeated.

kasaneru (2), to pile up, to repeat.

kasanete, several times, again.

kashĭkoi, awe-inspiring; also clever.

kashĭkomaru, to receive orders respectfully: *kashĭkomarimashĭta*, all right, Sir!

kashĭkomu, to reverence.

kashĭkosa, sublimity, cleverness.

kashi-nagaya, a *nagaya* to let. (conf. p. 281, foot-note 3.)

kashira, the head, a chief, a superior.

kassai, applause.

kasu, to lend, to let (e.g. a house).

kata, the side of anything, a direction, hence one side, one: *kata-ashi*, one foot; *kata-gata*, at the same time as on the occasion of: *kata-kage*, shade on one side of the road: *kata-te*, one hand; (*o*) *kata*, a gentleman, a lady; *ano kata*, he, she: *kono kata* sometimes means since.

kata, a shoulder: *kata-saki*, ditto.

katachi, shape, form.

katai, hard, stiff; hence strict, honest.

Kata-kana, the square form of the Japanese syllabary.

kataki, an enemy (private).

katamaru, to grow hard.

katamukeru (2), to bend to one side (trans.).

katana, a sword: *katana-ya*, a sword-shop, a dealer in swords.

katazukeru (2), to put away, dispose of.

katchiri, a word expressive of the sound of clicking.

katei, home.
katō, low class, third class (on railways, etc.).
katoku, the headship of the family.
katsu, to conquer, to win.
katte, will, choice, (hence) convenience, (hence) kitchen; *go katte desŭ*, you can do as you like; *katte narete iru*, to know one's way about a house.
katto, an onomatope for suddenness.
kau, to buy: *kai-ageru*, to buy up (said of the government); also to buy at a higher price; *kai-kiru*, to buy up the whole of; *kai-mono*, a purchase; *kai-toru*, to buy.
kau, to keep (domestic animals).
kawa, a river.
kawa, the skin, rind, or bark of anything; leather.
kawaii, pet, dear little, poor little.
kawaisō, worthy of pity, in distress.
kawaku, to get dry: *kawaite iru*, to be dry; *nodo ga kawakimashĭta*, I am thirsty.
kawari, a change,—especially for the worse: *no kawari ni*, instead of; *sono kawari ni*, on the other hand, see also p. 99; *kawari no otoko*, another man (instead of the usual one); *kawari-mono*, an eccentric person.
kawaru, to change (intrans.), to be a substitute.
kawazu, a frog.
kaya, a mosquito-net.
kayasu, vulg. for *kaesu*.
kayō, (from **kono yō**), this kind, thus.
kayou, to go backwards and forwards, to attend (e.g. a school).
kaza-kami, (to) windward.
kazari, an ornament.
kaze, the wind, sometimes a fit (of passion etc.): *kaze wo hĭku*, to catch cold.
kazoeru (2), to count.
kazu, a number.
ke, a hair, hairs on the human body, the wool of animals.
ke! an expletive; see p. 237.
kedamono, a quadruped.
kega, a wound: *kega suru*, to be wounded, to hurt oneself.
kegasu, to defile.
kei, punishment: *keibatsu*, a penalty; *keihō*, a penal code; *keihōten*, ditto; *keiji-ṣoshōhō*, the law for the conduct of criminal actions; *keimei*, a penalty; *keisei*, penal regulations; *keiten*, a penal code.
keiba, a horse-race.
keiben (na), easily to be used, convenient.
keiken, experience.
keiko, practice, study: *keiko wo suru*, to practise.
keikwa, passage, a way of

getting along: *keikwa suru*, to pass (as in time).

keikwaku, a design, an intention, a plan.

keisatsŭ-kwan, a police officer.

keisatsŭ-sho, a police-station.

keishoku, scenery.

keizai-gaku, political economy; *keizai-gakŭsha*, a political economist.

kekkō (na), splendid.

kekkō suru (irreg.), to carry into execution.

kekkon, marriage.

kekkwa, a result.

kembutsu, looking at, sight-seeing, sometimes spectators: *kembutsu suru*, to go to see (sights, etc.).

kemmaku, the air (fig.), attitude.

kempō, a constitution (polit.).

kemuri, smoke.

ken, a matter, a case.

ken, the auxiliary numeral for houses.

ken, rights (polit. etc.).

ken-i, power, authority.

kenjutsu, swordsmanship.

kenkwa, a quarrel: *kenkwa suru*, to quarrel.

kenkyū, investigation, research: *kenkyū suru*, to investigate.

kennō, power, authority.

kennon, danger: *kennon na*, dangerous.

kenri, a right, a privilege.

kenryoku, power.

kerai, a retainer, a follower.

keredo(mo), though, but; see p. 187.

keru (2), to kick, rarely to outdo.

kesa, this morning.

keshĭkaran, outrageous, absurd.

keshĭki, a view, scenery, appearance.

kesshĭte, positively, certainly; (with a neg.) never.

kessuru (irreg.), to decide.

kesu, to extinguish.

ketchaku, decision, final resolve: *ketchaku no*, positive, lowest (in price).

ketsudan, a decision.

ketsugi, a decision.

kettei suru (irreg.), to decide.

kezuru, to cut (off), to erase.

ki, the spirits (of a person), sometimes intention: *ki ga tsŭku*, to have one's attention called to something; *ki ni iru*, to be agreeable to one; *ki no kiita*, quick-witted; *ki wo kikaseru*, to show wit or tact; *ki wo otosu*, to let one's spirits droop; *ki wo tsŭkeru*, to pay attention.

ki, a tree, wood (the material): *ki no mi*, a fruit, a berry; *ki-nobori*, climbing trees.

ki, an honorific prefix, see p. 143.

ki, the indef. form of *kuru*, to come.

ki, a termination of adjectives; see p. 121.

ki, a record.

kibisho, a tea-pot.
kibō, a desire; *kibō suru,* to desire, to hope.
kibun, the bodily feelings: *kibun ga warui,* to feel unwell.
kichigai (no), mad.
kichi-nichi, a lucky day.
kido, a small door, a wicket.
kifū, a disposition of the mind.
ki-gae, a change of clothes.
kigai, danger, harm.
kigen, the bodily feelings: *go kigen yō,* I wish you good health; see also p. 333, foot-note 32.
ki-iroi, yellow.
kiji, a pheasant.
ki-jōbu, of good cheer, not alarmed.
kikai, a machine.
kikaseru (2), to inform.
kikidasu, to hear of.
kiki-me, efficacy, acting (as a drug).
kikō, climate, temperature.
kikoeru (2), to be audible, to be able to hear.
kikoku, (your) august country.
kiku, a chrysanthemum.
kiku, to hear, to listen; (conf. p. 251); hence to ask, to enquire, as *kiki ni yaru,* to send to enquire; less often to have an effect, to act (e.g. as a drug): *kiki-gurushii,* unpleasant (to hear); *kiki-sokonau,* to fail to hear; *kiki-tsŭkeru,* to happen to hear, to notice.
kikwan, an organ.
kimari, a fixed arrangement: *kimari ga nai,* there is no rule.
kimaru, to be fixed: *warui ni kimatte oru,* there is no doubt of its wrongfulness.
kimen, a bugbear.
kimeru (2), to decide, to fix.
kimi, a prince, a sovereign; hence you.
kimi, feelings: *kimi ga warui,* to feel frightened.
kimo, the liver: *kimo wo tsubushimashĭta,* lit. burst the liver, i.e. I was astounded.
kimono, clothes, specifically the long upper robe worn by the Japanese: *kimono wo kiru,* to dress; *kimono wo nugu,* to undress.
kimpen, a neighbourhood.
kin, gold, money.
kin, a pound (in weight).
kinchaku, a purse: *kinchakŭkiri,* a pickpocket.
kingyo, a goldfish.
kinin, a sum of money.
kin-itsu, equal, similar.
kinjiru (3), to forbid.
kinjitsu, a few days hence.
kinjo, neighbourhood.
kinjū, birds and beasts.
kinki, joy: *kinki ni taezu,* to be overcome with joy.
kinko, confinement (penal).
kinō, yesterday.
kinodoku (lit. poison of the

spirit), regret or concern felt for others: *o kinodoku sama*, see p. 247.

kinsen, kinsu, } money.

kinu, silk.

kinzai, a suburb, the country near a town.

ki-ō (no), past, former.

kippu, a ticket.

kirai, averse to; see p. 65.

kirare-zon, see end of pp. 464–5.

kirasu, to be out (of an article); see p. 216.

kirau, to dislike.

kire, stuff (for clothes, etc.), a bit.

kirei (na), pretty, neat, clean.

kireru (2), to cut (intrans.), to snap; see p. 206.

kiri, a suffix derived from *kiru*, to cut, and meaning only. It is also pronounced *kkiri* and *giri*: *fŭtari-giri*, only two people.

kirido, a garden-gate.

kiri-doku, see end of pp. 464–5.

kiriritto shĭta, sharp, vivacious, well-defined.

Kirisŭto, Christ: *Kirisŭtō-kyō*, Christianity.

kiritsu, standing up.

kiru, to cut, (hence) to kill, see also p. 219: *kiri-komu*, to cut into; *kiri-korosu*, to cut to death; *kiri-sŭteru*, to kill and do for; *kiri-tsŭkeru*, to cut at.

kiru (3), to wear, to have on or put on (clothes): *ki-kaeru*, to change one's clothes.

kiryō, countenance, looks.

kĭsaki, an empress or queen consort.

kĭsama, you; see p, 47.

kisen, a steamship.

kisha, a railway train.

kishō, spirit, temper, *kishō na*, spirited.

kiso, foundation, basis.

kĭsoku, a law.

kissaki, the point of a blade.

kisuru (irreg.), to attribute, to result in.

kita, north.

kitai (na), queer.

kitaku, returning home.

kitanai, kitanarashii, } dirty.

kitaru, same as *kuru*, to come.

kitei, settlement, regulation.

kitsuen-shitsu, a smoking-room.

kitte, a ticket, a stamp.

kitto, positively, without fail.

kiun, tendency of the age.

kiwamaru, to be settled, finished; to be carried to an extreme.

ki-yō (na), handy, clever.

kizasu, to sprout.

kizetsu suru (irreg.), to faint.

kizu, a wound, injury, flaw.

kizukai, anxiety.

kke, an expletive, see p. 237.

kkiri, see *kiri*.

ko, an auxiliary numeral; see p. 109.

ko, powder.

ko, a child, the young of any animal; hence used as a prefix to form diminutives, as *kirei*, pretty; *ko-girei*, rather pretty; see also p. 143.

ko, archaic for *ki*, a tree, still used in *ko no ha*, the leaves of trees.

kō, a harbour (in compounds).

kō, merit, great deeds, a feat.

kō, thus, like this, in this way: *kō iu*, this kind of, such as this; *kō suru to*, if one does this.

kō or **kōkō,** filial piety: *kō wo tsŭkusu*, to be very filial.

kō, efficacy.

kobamu, to oppose, refuse.

koban, an obsolete gold coin of an oval shape.

kōban(-sho), a police-box.

kōbe, the head.

koboreru (2), to get spilt.

kobosu, to spill (trans.).

kobune, a boat.

kochi, or **kochira,** here.

kōdai (na), gigantic, immense.

kōdan, a lecture.

kōdankwai, a lecture society.

kōdō, action.

kōdō, equity, justice.

kodomo, properly the plural children, but also used for the singular child; *kodomo ga dekiru*, children are born; *kodomo-rashii*, childish.

koe, the voice: *koe wo kakeru*, to cry out.

kōen(-chi), a public garden or park.

ko-gatana, a penknife.

kōgō, an empress or queen consort.

kogoe, a low voice.

kogoto, scolding: *kogoto wo iu*, to scold.

koguchi, a clue: *koguchi ga tatsu*, to obtain a clue.

ko-gusuri, powders (medicine).

kōhei (na), fair, just.

koi, (sexual) love: *koi no michi*, ditto.

koi, strong, thick (said of liquids).

kōi, action.

koi-guchi, the joint where the sword-handle and scabbard of a sword meet: *koi-guchi wo kiru*, to loosen a sword for use.

kōin, time.

ko-ishi, a pebble.

koitsu, a contraction of *kono yatsu*, this fellow, this rascal.

kōken, result.

kokka, a country, state.

kokku, hard work, toil.

kokkwai, a parliament.

koko, here: *koko ni*, here, but sometimes thereupon, well.

kōkō, filial piety.

kokoera, hereabouts.

kōkoku, an advertisement (especially in a newspaper).

kokonoka, nine days, the ninth day of the month.

kokono(tsu), nine.

kokoro, the heart (metaph.): *kokoro-arige*, the appearance of a tender passion; *kokoro-eru* (2), to know, to remember; *kokoro-gake*, interest taken in or attention paid to something; *kokoro-gakeru*, to pay attention; *kokoro-miru* (3), to try; *kokoro-mochi*, the feelings (especially bodily ones); *kokoro-yasui*, intimate, great friends; *kokoro-yoi*, comfortable, well; *kokoro-zashi*, intention, resolve; *kokoro-zuku*, to notice.

koku, a country; used only in compounds.

kokuji-han, a political offence.

koku(na), cruel.

kokuhaku suru (irreg.), to confess, to announce.

kokumin, the people of a country.

kokusai-hō, international law.

kōkwa, efficacy, result.

kōkwai, repentance, regret: *kōkwai suru*, to repent.

kokyō, lit. the old village, i.e., home, one's native place.

kōkyū, investigation.

komakai or **komaka (na),** minute, small: *komaka ni*, in detail.

kōman, pride, conceit, *kōman na*, proud.

komaru, to be in a quandary, to be in trouble; conf. p. 149.

komban, to-night: *komban wa!* see p. 289, No. 42.

kome, hulled rice.

kōmei, light.

komeru (2), to stuff into.

komo-gomo, alternately, hence all.

komori, a nurse, a governess.

komoru, to be inside something else, to be shut up.

komu, to stuff into; see also p. 219: *komi-ageru* (2), to retch, less often to have a sudden feeling or impulse (e.g. of anger).

kōmuru, to receive from a superior.

kon, dark blue.

kona, fine powder, flour.

konaida, a short while ago, recently.

konata, hither.

konda, a contraction of *kondo wa*, this time, now.

kondate, a bill of fare.

kondo, this time.

kon-i, intimacy; friendly feelings: *kon-i na*, intimate.

kon-in, marriage.

konna, this kind of, such as this.

konnan, a difficulty.

konnichi, to-day; *konnichi wa!* see p. 289, No. 44.

kono, this (adj.): *kono nochi*, hereafter.

kōnō, a good result, efficacy.

konomu, to like.

konrei, a wedding.

konzatsu, confusion.

koppu, a glass (from the Dutch *kop*, a cup).

koraeru (2), to endure, to bear : *korae-kirenai*, cannot endure any longer.

korasu, to chastise.

kore, this (subst.): *kore kara* or *kore yori*, henceforward ; *kore made*, hitherto. For the interjectional use of *kore*, see p. 239.

korera (**byō**), cholera (from the English word).

kōri, ice.

koro, a period, a time.

korobasu, to roll (trans.).

korobu, to roll (intrans.), to fall down.

korosu, to kill.

kōru, to freeze (intrans.): *kōri-tsŭku*, to stick together through freezing, to freeze over.

korya ! see p. 239.

kosaeru (2), a vulgar contraction of *koshiraeru*.

kōsai, intercourse.

kōshaku, an explanation, a lecture,

koshi, the loins : *koshi wo kakeru*, to sit down ; *koshi ga nukeru*, lit. the loins getting put out of joint, hence to be crippled,—especially through fright ; *koshi-nuke*, a coward ; *hayagoshi ga nukeru*, to become unable to move through fright.

Kōshi, Confucius.

koshiraeru (2), to prepare.

koshō, pepper.

kōshō (**na**), exalted, sublime.

kōshō suru (irreg.), to negotiate.

kōshū, the public.

kōshudai, a scaffold.

koso, an emphatic particle. In the Written Language, *koso* brings about the change in the termination of the succeeding verb, generally *e* for *u*, as...*koso are* (for *aru*).

kōsoku suru (irreg.), to restrain.

kosu, to cross (a mountain).

kosui, a lake.

kosuru, to rub.

kotae, an answer.

kotaeru (2), to answer.

kotchi, vulgar for *kochi*, here.

koto, an (abstract) thing,—not to be confounded with *mono*, a (concrete) thing ; see pp. 38-9 ; 79, 178 : *koto no hoka*, extraordinary, exceptional.

kōtō, high class : *kōtō-gakkō*, a High School.

koto ni suru (irreg.), to differentiate.

kotoba, a word, a language : *kotoba wo kaesu*, to retort.

kotogara, a matter, circumstance.

kotogotoku, all, completely.

kotoshi, this year.

kotowari, a refusal, also an excuse.

kotowaru, to refuse, to excuse oneself ; less often to explain, to mention.

kotozuke, a message.

kōtsū, intercourse.
kotsun to, with a thump or thud.
kowagaru, to be frightened.
kowai, afraid, also frightful.
kowareru (2), to break (intrans.).
kowasa, dreadfulness, hence fear.
kowasu, to break (trans.).
koya, a hut.
kōyō, red (autumn) leaves: *kōyō suru,* to turn red (said of the leaves of trees).
kōyō, efficacy.
kōzai, death by hanging.
ko-zashĭki, a small room.
kozō, originally a Buddhist acolyte, now applied to any little lad or shop-boy.
kozukai, a house-coolie, an errand boy; small expenses; *kozukai-zeni,* pocket money.
ku, nine.
ku, a stanza, one half of a stanza.
ku, the indefinite or adverbial termination of adjectives; see pp. 120, 122.
kū(na), empty, hence useless.
kubetsu, a difference; *kubetsu suru,* to discriminate.
kubi, the neck, the head.
kŭchi, the mouth, an opening: *kŭchi-benkō* (*na*), glib; *kŭchi-bue wo fuku,* to whistle; *kŭchi-yaku-soku,* a verbal promise; *kŭchi ga 'kiku,* to be able to speak (e.g. a young child).
kudakeru (2), to break into pieces (intrans.).
kudaru, to descend.
kudasai, or **kudasare,** Imperative of *kudasaru*; see pp. 171, 242, 253.
kudasaru, to condescend, to give, conf. p. 171.
kudoi, verbose, tedious.
kŭfū, a contrivance, a dodge, a plan.
ku-gwatsu, September.
kujō, a complaint.
ku-jū, ninety.
kūki, the air, the atmosphere.
kumi, a set, a clique; also an auxiliary numeral; see p. 112.
kumo, a cloud.
kumoru, to get cloudy; *kumotte iru,* to be cloudy.
kun, a prince, a lord, also Mr.; see p. 258.—Used chiefly in composition, as *shokun,* gentlemen, lit. all (you) princes.
kun nasai, see p. 254.
kuni, a country, a province; *o kuni,* your (honourable) country.
kunjū, a crowd; *kunjū suru,* to crowd (intrans.).
kura, a godown; see p. 13, footnote.
kurai, rank, hence quantity, about, such as to; *dono kurai?* how much.
kurai, dark.
kuramasu, to darken, bewilder; *ato wo kuramasu,* to destroy all trace.
kurasa, darkness.

kurashi, a livelihood; *kurashi wo tateru,* to gain a livelihood.
kurasu, to spend time, to live.
kure-gata, twilight (evening).
kureru (2), to give; see pp. 171, 254.
kureru (2), to grow dark; *hi ga kureru,* the daylight is waning, it is getting dark.
kūri, an empty fancy, a mere hypothesis.
kurō, trouble, pains; *go kurō sama,* see p. 247.
kuroi, black.
kuro-megane, black goggles.
kuru (irreg.), to come; see pp. 158, 193; 133, 198, 212: *ki-kakaru,* to happen to come; *motte kuru,* to bring; *totte kuru,* to fetch; *konaku naru,* to leave off coming.
kuruma, a wheel, anything moved by a wheel, specifically a jinrikisha: *kuruma-ya,* a jinrikisha man.
kurushii, painful, in pain: *kurushi-magire,* distraction caused by pain, terrible throes;.....*mo kurushiku nai,* there is no harm in, may.....
kurushimi, distress, toil.
kurushimu, to be distressed.
kŭsa, a plant, a herb.
kŭsai, stinking.
kŭsari, a chain.
kŭsaru, to rot.
kŭse, a bad habit or trick.
kŭshi, a comb.
kŭsuri, medicine: *kŭsuri ni naru,* to be good for one's health.
kŭtabireru (2), to get tired: *kŭtabirete iru,* to be tired; conf. p. 204.
kutsu, a boot, a shoe: *kutsu-ya,* a bootmaker's shop, hence a bootmaker.
kutsū, pain, suffering.
kuttsuku, to stick close to.
kuu, to eat: *kui-taosu,* to cause loss (e.g. to an innkeeper) by eating food and not paying for it; *kui-tsŭku,* to bite (as a dog, etc.).
kuwaeru (2), to add. Sometimes pronounced *kuwōru*; *kuworu ni,* moreover.
kuwashii, minute, exact.
kuyaku, hard labour.
kuyashigaru, to feel sorry.
kuzureru (2), to crumble, to break to pieces (intrans.).
kuzusu, to smash.
kwai, an association, a society, a meeting, a church (metaph.).
kwai, a chapter.
kwaichū, in the bosom or pocket.
kwaidō, a meeting-house, a church, a chapel.
kwai-in, a member (of a society, etc.).
kwairaku, joy, pleasure.
kwaisha, a company.
kwaiwa, conversation: *kwaiwa-sho,* a conversation book.
kwaizen, moral reformation.

kwaji, a conflagration, a fire.

kwakushaku, see p. 358, note 3.

Kwampō, the "Official Gazette."

kwan, a can; conf. p. 22: *kwan-zume,* tinned (provisions).

kwan-in, an official.

kwankei, connection, relation, having to do with something else: *kwankei suru,* to be related; *kwankei wo tsŭkeru,* to get into relations.

kwankōba, an industrial bazaar.

kwannen, an idea.

kwansei, completion.

kwashi, any sweetmeat, such as a bonbon, cake, or pudding.

kwasuru (irreg.), to impose, inflict.

kwasai, calamity caused by fire: *kwasai-hoken,* fire insurance.

kwatsuro, a means (especially of livelihood).

kwayōbi, Tuesday.

kwazan, a volcano.

kwazoku, a nobleman.

kyaku, a guest, a customer, a fare: *kyakurai,* the advent of guests, a visit, a party; *kyakuma,* a drawing-room.

kyaku, the auxiliary numeral for chairs and tables.

kyan-kyan, the sound which dogs make in yelping.

kyō, to-day: *kyō-jū,* during to-day, by to-night.

kyō, a sutra.

kyōdai, brothers; henec sometimes brothers and sisters: *kyōdai-naka,* the terms on which brothers stand.

kyōgen, a play, a drama.

kyōgū, environment, surrounding circumstances.

kyōhaku suru (irreg.), to threaten.

kyōju, instruction: *kyōju suru,* to teach.

kyōiku, education.

kyōka, a species of comic poem; conf. p. 486.

kyoku, a bureau or subdivision of a government department, an office.

kyōkun, instruction: *kyōkun wo tareru,* to impart instruction.

kyokŭtan, the acme, *ne plus ultra.*

kyōkwai, an association.

kyōkwai, a church (metaph.).

kyōkwaidō, a church, a chapel, a meeting-house.

kyonen, last year.

kyoryūchi, land set apart for foreigners to reside in.

kyōshi, a teacher.

kyū, old, ancient.

kyū, rare for *ku,* nine.

kyū (na), sudden.

kyūji, waiting at table, a waiter: *kyūji wo suru,* to wait at table.

kyūjitsu, a holiday.

kyūkin, wages.

kyūryō, salary.

kyūsai, help, relief.

kyūtō, last year ; see p. 327, footnote.

kyūyō, urgent business.

M

ma, quite ; see p. 233.

ma, in the first place ; see p. 233.

ma, space, interval, hence a room : *ma ga warui*, to be a bad opportunity for doing something, to feel awkward ; *ma ni au*, to be in time, to do well enough (although not precisely what is required).

mā ! see bottom of p. 237.

mabushii, dazzling.

machi, a town, a street : *machi-naka*, the whole street (or town).

machi-dōi, long to wait, tediously long in coming : *o machidō sama*, see p. 247.

machigai, a mistake, misunderstanding: *machigai naku*, without fail ; *machigai-rashii*, apparently a mistake.

machigau, to make a mistake, to mistake.

machin, nux vomica, strychnine.

mada, still ; (with a negative) not yet.

made, a postposition, see p. 71 : *made ni*, see p. 95 ; *sore made no koto*, see p. 95.

mado, a window : *mado-kake*, a window-curtain.

mae, front, before ; *mae kara*, beforehand; *hitori-mae*, a portion for one ; *san-nin-mae*, portions for three.

magaru, to bend (intrans.) : *magatte iru*, to be bent, crooked.

mageru (2), to bend (trans.).

magirakasu, to confuse, to mystify.

mago, a grandchild.

mai, an auxiliary numeral ; see p. 109.

mai, a verbal termination (neg. future), see p. 168–9, 81.

mai, each, every, as in *mai-do*, each time, always ; *mai-nichi*, every day.

mainai, a bribe.

mairu, to come, to go ; conf. p. 251.

maji, majiki, majiku, see p. 169.

majiri, a suffix meaning partly, half.

majiwaru, to mix with, to associate.

makaru, to go, to cóme (humble) : *makari-deru*, ditto, also to meet with.

makaru, to go down in price (intrans.).

make-oshimi, unwillingness to give way ; see also p. 32.

makeru (2), to lose, to be beaten (in war or at a game), to yield : to lower a price : *o make ni*, into the bargain.

makka (for *ma-aka*), very red.

makoto, truth : *makoto no*, true ; *makoto ni*, really.
maku, to wind.
makura, a pillow.
mama, way, manner : *sono mama ni shite oku*, to leave *in statu quo*.
mame, beans.
mamieru (2), to have an interview.
mamma, (generally with honorific *o*), rice, food.
mamoru, to guard, to keep, to watch.
man, ten thousand, a myriad.
manabu, to practise, to study.
mana-ita, a board for cleaning fish on.
mandō, a whole assembly.
mane, imitation : *mane wo suru*, to imitate, hence sometimes to do (in a bad sense).
maneku, to invite.
man-ichi, lit. myriad to one, if per chance.
manjō, a whole assembly.
mannaka, the middle.
manukareru (2), to escape.
manzoku, contentment : *manzoku suru*, to be content.
mappira, quite ; only used in such apologetic phrases as that in p. 291, No. 57.
mari, a ball (for throwing, etc.).
maromeru (2), to make round.
maru, an obscure word helping to form the names of merchant ships, as "*Tōkyō Maru*."
maru de, quite.
marui, round.
masaka (with a negative), hardly, surely not.
masaru, to be superior.
masashĭku, truly, just then.
ma-seba, insufficient space.
massao, perfectly green, livid.
massugu (na), straight.
masŭ (irreg.), an honorific verbal suffix ; see pp. 160, 170, 249 ; also 18, 67, 198, 212.
masu, to increase (trans.).
masu-masu, more and more.
masuru, see p. 160.
mata, again ; (with a negative), no more.
matsu, a pine-tree.
matsu, to wait.
matsuri, a festival.
mattaku, quite.
mawaru, to turn (intrans.).
mawasu, to turn (trans.).
mayoi, a delusion.
mayou, to stray, to be in a quandary.
mazaru, to be mixed.
mazeru (2), to mix (trans.).
mazu, in the first place, well, anyhow, at all events.
mazui, nasty to eat, bad.
me, the eyes, a mesh, an open space : *me ga sameru*, to wake (intrans.) ; *o me ni kakaru*, to have the honour to meet you ; *o me ni kakeru*, to have the honour to show you ; *hidoi me ni au*, to

be harshly treated ; *hidoi me ni awaseru*, to treat harshly ; *me no chikai*, short-sighted ; *me-moto*, the part of the face near the eyes ; *me ni tsŭkanai*, not to notice ; *me no tama*, the eyeballs ; *me wo mawasu*, to faint. *Me* is also used to form ordinal numbers, see pp. 115, 119.

me, a feminine prefix, see p. 27.

me, a contemptuous suffix ; see p. 240.

me-aki, one who can see, not blind.

medetai, auspicious : *o medetō gozaimasŭ*, I beg to congratulate you.

megane, spectacles.

meguru, to go round : *meguri-au*, to come across after many adventures.

mei, a niece.

mei, a name, an inscription ; see also p. 109.

mei, life (in compounds).

meibun, clear expression.

meibutsu, the production for which a locality is specially noted.

meigin, a celebrated song or poem.

meihaku (na), clear, evident.

Meiji, see p. 116.

meijiru (3), to command.

meirei, a command.

meishi, a visiting card.

meisho, a celebrated place.

meiwaku, perplexity, trouble : *meiwaku suru*, to be in perplexity or trouble ; (*hito ni*) *meiwaku wo kakeru*, to bring (some one) into trouble.

mekata, weight.

mekiki, connoisseurship.

mekki, plated,—e.g. with gold.

mekura, blind.

memboku, the countenance (metaph.) : *memboku ga nai*, to feel ashamed ; *memboku ga tatsu*, reputation is intact.

memma, a mare.

men (generally *go men*), permission, excuse.

men, a surface, a face, mask ; conf. p. 112.

mendō, trouble : *mendō-kŭsai*, troublesome ; *mendō na*, ditto.

mendori, a hen bird.

menjō, a diploma, a passport.

menso, the dismissal of a law case.

menkwai, an interview : *menkwai suru*, to meet.

meshi, boiled rice, a meal.

meshi-mono, clothes (honorific).

meshi-tsŭkai, a servant.

messō (na), extravagant.

mesu (no), female.

mesu, to employ (honorific) ;—used very widely, e.g. for putting on clothes, getting into a jinrikisha : *meshi-agaru*, to eat or drink (honorific); *meshi-tsureru*, to take with one (e.g. a retainer).

metta ni (with a negative), rarely, hardly ever.

mezurashigaru, to think strange, to lionise.

mezurashii, strange, wonderful.

mi, three.

mi, an honorific prefix; see pp. 143, 249.

mi, a fruit (generally *ki no mi*).

mi, oneself, body: *mi wo nageru,* to drown oneself.

mi, a suffix used to form nouns; see p. 37.

michi, a road, a way: *michi-nori,* mileage, distance.

michibiku, to lead.

michiru (3), to grow full,—e.g. the moon, or the tide at flood.

midari (ni), in confusion; hence rashly, unduly.

midasu, to throw into confusion, to deprave.

midori, a lightish green.

mieru (2), to be visible, to appear, to seem; hence sometimes to come: *mienaku naru,* to disappear; *to miete,* see p. 304, foot-note 37.

migaku, to polish, to brush (boots).

migi, the right (side): *migi-(t)te,* the right hand.

migoto (na), beautiful.

migurushii, ugly (to look at).

mi-harashi, a view (down or over), a prospect.

mihon, a sample.

mijikai, short.

Mikado, see p. 35.

mikka, three days, the third day of the month.

mimi, the ears: *mimi ni mo kakenai,* won't listen to it; *mimi no tōi,* hard of hearing.

mimochi, conduct, morals (good or bad).

mina, all: *mina ni narimashĭta,* see p. 292, No. 66; *mina san,* all of you, all your people.

minami, south.

minato, a harbour, a port.

minken, popular rights, democracy.

mirai, the future,—lit. [that which is] not yet come: *mirai no,* future.

miru (3), to see, to look, sometimes to try, also to consider as (conf. pp. 193, 251; 133): *mi-ataru,* to find; *mi-awaseru,* to put off; *mi-dasu,* to discover: *mi-komu,* to see into or through, to estimate: *mi-mawaru,* to look round; *mi-nogasu,* to let out of sight; *mi-otosu,* to overlook; *mi-sokonau,* to fail to see; *mi-tariru,* to see enough of; *mi-tomeru,* to notice, to consider; *mi-toreru,* to be captivated; *mi-tsŭkeru,* to notice; *mi-tsŭkurou,* to look out for and get (something suitable): *mi-ukeru,* to observe.

misaki, a cape.

mise, a shop: *mise-saki,* a shop-window.

miseru (2), to show ; conf. p. 251.
mishin, a sewing machine ; see p. 6.
miso, a kind of bean sauce.
misoka, the last day of the month, whether the 30th or 31st.
mi(tsu), three : *mitsu-go*, a three-year-old child; *mitsu-ire-ko*, three boxes fitting into each other.
mitsŭke, a castle-gate.
miya, a Shintō temple, but see p. 249.
miyage, a present, especially one brought by a person returning from a journey.
miyako, a capital city.
mizen, beforehand.
mizu, water; specifically cold water as opposed to hot, and fresh water as opposed to salt : *mizu-gwashi*, fruit ; *mizu-umi*, a fresh-water lake ; *mizu ga deru*, water overflowing, to inundate.
mizukara, of my (his, etc.) own accord : oneself, personally.
mo, a postposition ; see pp. 72, 166, 196, 270 ; *de mo*, see p. 55, 95.
mo, mourning.
mō, already, still, yet, more : (with a negative verb) no more ; *mō hĭtotsu*, one more ; *mō sŭkoshi de*, nearly ; *mō yoroshii*, see p. 292, No. 72.
mōaku(na), ferocious, cruel.
mochi, a kind of rice-cake.
mochiiru (3), to employ.
mochi-kaeru, to take home.
mochimashĭte, polite for *motte*, both as gerund of *motsu* and as postposition.
mochimono, property, possessions.
mochi-nushi, an owner, possessor.
mochiron, of course, certainly.
modosu, to give or send back, to vomit.
mohaya, same as *mō*.
moji, or **monji,** a written character, specifically a Chinese ideograph.
moji-moji suru (irreg.), to be nervous.
mohan, a model.
mōkaru, to be earned, or made, —said of money.
mōke, profit, gains.
mōkeru (2), to make (money), to establish.
mokuroku, a list.
mokŭteki, an object, a motive.
mokuyōbi, Thursday.
momiji, the maple-tree,—celebrated for its red leaves in autumn.
mommō (na), ignorant.
momo, a peach : *momo-iro* (*no*), pink-coloured.
momu, to rub, to knead, to shampoo.
mon, a "cash" (a small copper coin).
mon, a gate ; *mongen*, the hour at which a gate is closed.

mon', short for *mono*, a thing.

mondai, a problem, a question.

mono, a (concrete) thing,—not to be confounded with *koto*, an (abstract) thing, see pp. 38–9: *mon(o) desŭ kara*, see p. 70; *mono-goto ni*, each thing (in its turn); *mono iu*, to speak; *mono no*, see p. 39; *mono wo*, see p. 186; *mono-oki*, an out-house.

moppara, chiefly.

morau, to have given one, to receive; see also p. 203.

mori, a wood, a forest.

moshi, if; also used as an initial exclamation answering to our "excuse me" or "hallo!" Perhaps it comes from *mōshimasŭ*, I say.

Mōshi, Mencius.

moshĭku wa, or else.

mōsu, to say (see also pp. 249, 278): *mōshi-ageru*, to say to a superior; *mōshi-age-kaneru*, not to venture to say; *mōshi-awaseru*, to arrange beforehand (e.g. a meeting); *mōshi-bun*, an objection; *mōshi-kaneru*, not to venture to say; *mōshi-ukeru*, to receive, to take in charge; *mōshi-wake*, an excuse, an apology; *mōshi-watasu*, to deliver judgment.

motarasu, to cause to carry, to bring.

moto, bottom, origin, originally, cause;.....*no moto to naru*, to cause; *moto yori*, of course.

motode, capital (a fund of money).

motomeru (2), to search for, to ask for, to get.

motozuku, to originate in, be founded on.

motsu, to hold, (hence) to have, also intransitively to last, to wear: *mochi-ageru*, to lift; *mochi-dasu*, to take out, produce.

motte, a postposition: see p. 73: *motte iku*, to carry away; *motte kuru*, to bring (things).

motto, still, more; conf. p. 146.

mottomo, quite, very, (hence) quite right or reasonable, of course; *go mottomo de gozaimasŭ*, see p. 246.

moyō, a pattern.

mu or **mū**, six; see p. 101.

muchū, (as) in a dream.

muda (na), useless.

mudō (na), heinous.

mueki (na), useless.

mugaku, ignorance: *mugaku na* or *no*, ignorant.

mugi, a general name for wheat and barley.

muika, six days, the sixth day of the month.

mujin (no), inexhaustible, a lottery.

mukade, a centipede.

mukaeru (2), to send for, to welcome, to marry (a wife).

mukashi, antiquity, old days.

mukatte (preceded by *ni*), turning to, towards, to.

mukau, to be opposite to; *ni mukatte*, confronting, towards, to.
muki, an indefinite time.
muko, a bridegroom, a son-in-law.
mukō, the opposite side, opposite, the other party, he, she, they, there: *no mukō ni*, on the other side, opposite, beyond.
muku, pure, solid, unalloyed,—said of metals.
mumei (no), anonymous.
munashii, useless, fruitless.
mune, the chest: *mune ga warui*, to feel sick at the stomach; *munamoto*, the chest.
mune, a roof-ridge; see also p. 112.
munin-tō, an uninhabited island.
mura, a village.
murasaki, lilac, purple.
muri, unreason: *go muri desŭ*, what you say is unreasonable; *muri na*, unreasonable.
muryō, incalculable, infinite.
musai (no), wifeless, a bachelor.
musen-denshin, wireless telegraphy.
mushi, an insect, any small creature that is neither bird, quadruped, nor fish.
mushi suru (irreg.), to set at naught.
musubu, to tie.
musŭko, a boy, a son; but see p. 256.
musŭme, a girl, a daughter; but see p. 256.
mu(tsu), six.
mutsumashii, friendly, on good terms.
muyami (na), reckless, helter-skelter: *muyami ni*, recklessly.
muyō (no), useless.
muzai, not guilty.
muzukashii, difficult.
myaku, the pulse: *myaku wo toru*, to feel the pulse.
myōchō, to-morrow morning.
myō, next (in compounds): *myōgonichi*, the day after to-morrow; *myōnichi*, to-morrow.
myō (na), wonderful, strange.
myōji, a family name.

N

n', short for *no*, of; see p. 79.
na, a name, specifically the personal name which corresponds to our "Christian name:" *na wo tsŭkeru*, to give a name.
na, termination of the positive imperative; see p. 167.
na, termination of the negative imperative; see p. 168.
na, a particle used to form quasi-adjectives; see pp. 135–8; 44, 142: *na no*, 78, 135, 142.
nā! an interjection; see p. 238.
nada, a reach or stretch of sea along a limited portion of the coast.
nadakai, famous.
nadameru (2), to pacify.

naderu (2), to stroke.

nado, properly etcetera, but often used at the end of an enumeration as a sort of expletive. Sometimes it may be rendered by such as, or like.

nafuda, a visiting card.

nagai, long: *naga-iki,* long life.

nagameru (2), to gaze.

nagara, while; see pp. 242, 39.

nagare, a flow.

nagareru, (2), to flow.

nagasa, length.

naga-ya, see p. 281, foot-note.

nageru (2), to throw.

nagi, a calm.

naguru, to beat, to thrash.

nagusameru (2), to console, to cheer.

nai, the "negative adjective;" see pp. 129, 137, 139, 140: *nai koto wa nai,* see p. 271; *nakereba naran,* indispensable.

nai-nai, private, secret.

naikaku, a ministry, the cabinet.

naisho (no), secret, private.

naka, inside; hence the relations (friendly or otherwise) existing between people: *no naka ni,* inside; *o naka,* a person's inside; *o naka ga suku,* to be hungry. Sometimes *naka* means all, whole, as *machi-naka,* the whole street.

nakagai, a broker.

nakagoro, a middle or intermediate time.

nakama, a mate, a comrade.

naka-naka, very, more than you might think: *naka-naka dōmo,* see p. 237.

nakanzuku, more particularly, of all others.

nakare, see bottom of p. 168.

naka-yashīki, see p. 456, foot-note 14.

nakereba narimasen, must; see N.B. at top of p. 175.

nakōdo, a middleman, a match-maker.

naku, to cry, to sing.

naku naru, to disappear, to die (lit. to become non-existent).

nama, raw, crude: *nama-byōhō,* see p. 313, No. 23; *nama-yoi,* half-tipsy.

namae, a (person's) name.

nama-iki (na), conceited, vain.

namakeru (2), to behave idly: *namakete iru,* to be idle.

namban-tetsu, a particular kind of iron, so called because brought to Japan by the "southern barbarians" (*namban*), i.e., the Portuguese or Dutch.

nami, a wave.

nami (no), ordinary, average: *nami-taitei,* ditto.

namida, tears: *namida wo kobosu,* to shed tears.

nampito mo, anybody.

nan? abbrev. of *nani?* what? *nan da ka,* somehow or other; *nan de mo,* anything; *nan de mo ka(n) de mo,* anyth in an

everything (see also p. 350, note 7); *nan-doki?* or *nan-ji?* what o'clock? *nan-nen? nan-ri?* see p. 113; *nan-ra no*, any, whatever; *nan to ka*, something or other; *nan to naku*, without any assignable cause.

nan, emphatic, see foot-note to p. 136.

nana(tsu), seven.

nanda, nandai, nandarō, neg. verbal suffixes, see p. 169.

nando, same as *nado*.

nani? what? *nani-bun*, somehow, please, indeed, but often a mere expletive; *nani-gashi*, such and such a person, so and so; *nan no nanigashi*, Mr. so and so; *nani-hodo?* what amount? *nani ka*, *nan(n)i mo*, *nan(i) de mo*, see p. 52, and with a neg., not at all; *nani mo ka mo*, everything, all; *nani-nani*, such and such, so and so, *nani shiro* or *nan ni itase*, see p. 189; *nani yori*, more than anything.

nanjū, distress, difficulty.

Nankin, China (vulg.).

nanni, popular for *nani*; *nanni mo ,nai*, there is nothing at all.

nan-nyo, men and women, sex.

nanoka, vulgar for *nanuka*.

nansen, a shipwreck: *nansen ni au*, to be shipwrecked.

nanuka, seven days, the seventh day of the month.

nanzo, something, how? what? also used for *nado* and for *naze*.

nao, still more; see p. 146: *nao-sara*, ditto.

naoru, to get well, to recover (intrans.): *naori-kakaru*, to be on the road to recovery.

naosu, to amend, to rectify, to cure, to change.

nara, naraba, } if; but see p. 185.

naraberu (2), to place in a row.

narabi ni, and also, besides.

narabu, to be in a row, to be parallel.

narai, a habit, a usage.

narasu, to ring (trans.).

narau, to learn.

nareru (2), to get accustomed: *narete iru*, to be accustomed.

nari, or; see p. 224.

nari (with prefix *o*), see p. 241.

narimasen, see p. 224.

narō koto nara, if possible.

naru, to ring (intrans.).

naru, to be, see pp. 224, 136, 175, 185:...*ni naru*, p. 249.

naru, to become, sometimes to ripen. For such phrases as *o tanomi ni naru*, see p. 249: *nari-kawaru*, to replace; *nari-tatsu*, to come to existence.

naruhodo! see p. 238.

narutake, as.....as possible, if possible.

nasai or **nasare,** imperative of *nasaru*; see pp. 171, 242, 253.
nasakenai, cruel.
nasaru, see pp. 160, 171, 249.
nasareru (2), see p. 171.
nasasō na, apparently non-existent.
nashi, (there) is not; see pp. 122, 129.
nashi, a pear.
nasu, to do.
natsu, summer.
nawa, a rope.
naze? why? *naze naraba* or *naze to iu to,* because, but see p. 351, foot-note 8.
nazo or **nanzo,** same as *nado.*
ne, a root.
ne, price: *ne wo tsŭkeru,* to price; *ne-age suru,* to raise a price.
ne or **nē!** an important interjection; see p. 238.
neba, termination of the negative condit. present; see p. 169.
nedai, a (European) bed.
nedan, a price.
nedo(mo), termination of the negative concessive present; see p. 169.
negai, a request, a desire.
negau, to request, to beg; sometimes (in the mouth of the lower classes) to have to do with, to sell to: *negawaku wa,* please.
negiru, to bargain.
nejiru, to twist (trans.).
neko, a cat.
nembutsu, a kind of Buddhist prayer or litany.
nemui, sleepy.
nen, a year;—used only in compounds, as *tōnen,* this year; *nennen,* year by year.
nen, a thought, a wish, heed paid: *nen wo okosu,* to have a thought enter one's mind.
neng·en, a term of years.
neng·etsu, (years and months), time, *nengetsu wo heru,* to spend time.
neng·ō, a "year-name;" see p. 116.
nenjō, feelings.
nenne, to sleep (in baby language).
nennei, a doll (in baby language).
nenrei, age, years.
neru (2), to go to bed, to lie down, to sleep: *nete iru,* to be asleep; *netsŭku,* to get to sleep.
nēsan, lit. Miss elder sister (*ane san*), and hence used as a half-polite half-familiar style of address in talking to girls.
nesshin, zeal.
netsu, fever.
ne-uchi, value, price.
nezumi, a rat: *nezumi-iro,* grey.
ni, a postposition; see pp. 74; 45, 80, 94, 98, 99, 100, 169, 213; *ni itatte, ni itashite, ni yotte,* see p. 100; *ni suru,* see p. 227; *ni wa,* see pp. 88, 94; *ni oite,* in.
ni, two: *ni-bai,* double; *ni-ban,* number two; *ni-banme,* the

second; *ni-do*, twice; *ni-do-me*, the second time; *ni-wari*, twenty per cent; *ni-wari go-bu*, twenty-five per cent.

ni, a burden, luggage.

nichi, a day (in compounds), as *nichi-nichi*, daily.

nichiyō(bi), Sunday.

nigai, bitter.

nige-ha, the power of flight.

nigeru (2), to run away; *nige-dasu*, to begin to run away.

nigiru, to grasp.

nigiyaka (**na**), lively.

nigori, see pp. 21, 29, 32, 143, 163.

ni-gwatsu, February.

Nihon, (less elegantly **Nippon**), Japan: *Nihon-go*, the Japanese language; *Nihon-jin*, a Japanese; *Nihon-koku*, Japan; *Nihon no*, Japanese (adj.).

niji, a rainbow.

ni-jū, twenty.

ni-jū-yokka, twenty-four days, the twenty-fourth day of the month.

nikai, a second storey, upstairs.

niku, flesh, meat: *nikŭ-sashi*, a fork; *nikŭtai*, the flesh (religiously speaking, as opposed to the spirit); *niku-ya*, a butcher's shop, hence a butcher.

ni(-motsu), luggage, cargo.

nin, a person;—used only in compounds, as *go-nin*, five people.

ningen, a human being: *ningen-kai*, human society.

ningyō, a doll.

ni-nim-biki, pulled by two men.

ni-nin-nori, accommodating two persons;—said of a jinrikisha.

ninsoku, a coolie.

nioi, a smell.

Nippon, see **Nihon**.

niramu, to glare at with the eyes.

niru (3), to boil (food, not water): *ni-tatte iru*, to be at boiling point.

nishi, west; *nishi-kita*, north-west; *nishi-minami*, south-west.

nishĭki, brocade.

nisseki, day and night.

nisshin geppo, continual progress.

nite, the Classical form of the postposition *de*, see p. 62.

ni-tō-biki, pulled by two horses.

niwa, a courtyard, a garden: *niwa-guchi*, the entrance to a garden.

ni-zukuri, packing: *ni-zukuri wo suru*, to pack.

no, a moor: *no-hara*, ditto.

no, a postposition; see pp. 76, 96, 97, 99, 102, 142, *et pass.*; *no ni*, pp. 96, 186; for *no* followed by other postpositions, see p. 96; *no nan no*, see p. 81.

nō! an interjection: see p. 238.

nobasu, to stretch (trans.), to put off.

noberu, (2), to narrate, to express opinion.

nobiru (3), to stretch (intrans.), to be long.
noboru, to go up, to climb.
noboseru (2), to rush to the head (said of blood); see p. 216.
nochi, after, afterwards: *nochi-hodo*, afterwards, by and by: *nochi-zoi*, a second wife.
nodo, the neck, the throat: *nodo ga kawaku*, to be thirsty.
nogareru (2), to escape.
nokogiri-biki, death by sawing.
nokorazu, without exception, all; conf. pp. 230, 233.
nokori, a remainder.
nokoru, to remain over, to be left.
nokosu, to leave behind.
nomi, only: *nomi narazu*, not only.
nomu, to drink: *nomi-taosu*; to cause loss to a wine-dealer by drinking his liquor and not paying for it; *tabako wo nomu*, to smoke.
nonoshiru, to revile.
nori-te, one who rides (on a horse, in a carriage, etc.).
norou, to curse.
noru, to ride—on a horse, in a vehicle, in a boat, etc.: *nori-okureru*, to be too late (for the train, steamer, etc.) *Notte iru* sometimes means simply to be ôn.
noshi-kakaru, to spring upon.
nozoku, to peep.
nozomi, a wish: *nozomi-dōri*, according to one's wish.
nozomu, to look forward to, to expect.
nugu, to take off.
nuguu, to wipe.
nuimono, needlework.
nukeru (2), to slip out, to get pulled out, to get out of joint.
nuku, to pull out (e.g. a cork).
nureru (2), to get wet: *nurete iru*, to be wet; conf. p. 204.
nurimono, lacquer-ware.
nuru, to smear, lacquer, paint.
nurui, lukewarm.
nusumu, to steal.
nuu, to sew.
nyōbō, a wife.
nyoshi, a girl.
nyūhi, or **nyūyō,** expenses: *nyūhi wo kakeru*, to spend money.
nyūmon suru (irreg.), to enter a school (lit. a gate).

O

o, a tail.
o, an honorific prefix; see pp. 143, 245–9, 259.
o, a masculine prefix; see p. 27.
ō, a king.
ō, an old man.
ō, an augmentative prefix (see p. 143), as *ō-atari*, a great hit.
oba, an aunt.
obāsan, an old lady, granny.
Ō-Bei, Europe and America.
obi, a sash, a belt.
obiyakasu, to frighten.

oboeru (2), to remember, to feel, to learn : *oboe-tsŭkusu*, to learn thoroughly.

oboshi-meshi, thought, intention.

Ōbun, a European written composition.

ōchaku (na), villainous, *ōchaku-mono*, a rascal.

ochiru (3), to fall ; see pp. 157, 152.

odayaka (na), calm, quiet.

odokasu, to frighten.

ō-doko, a large place.

odoroku, to be astonished, to be afraid : *odoroki-awateru*, to rush into a panic.

odoru, to dance.

odosu, to frighten.

oeru (2), to finish.

ōfŭku, going and returning : *ōfŭku-gippu*, a return ticket.

ōgi, a fan (of the opening and shutting kind).

ōgyō suru (irreg.), to stalk along through, to traverse insolently.

o-ha uchi-karasu, lit. to wither one's tail and wing, i.e. to come down in the world and have nothing left but rags, to be shabby.

ohayō (better *o hayō*), good morning ; conf. p. 293, No. 82 and foot-note.

ō-hei, insolence, arrogance.

oi, a nephew.

ōi, plentiful ; see p. 275 : *ōi ni*, very, chiefly.

oide (properly *o ide*, i.e. honourable exit), conf. pp. 251, 223.

oi-hagi, a highwayman.

oi-oi, gradually.

oira, a very vulgar word for we.

oishii, nice to eat, tasty.

oite, in (bookish word).

oi-yaru, to drive away.

oji, an uncle.

ojiisan, an old gentleman, grandpapa.

ōjiru (3), to accord, answer, suit.

ōjō, going to the other world.

ojōsan, a young lady, Miss.

oka, land (as opposed to water).

oka, a hillock, land.

ōkami, a wolf.

okamisan, a married woman of the lower or lower middle class, Mrs.

okashii or **okashi na,** laughable, absurd.

okasu, to violate : *tsumi wo okasu*, to commit a crime.

ōkata, for the most part, probably.

oki, the offing, out at sea.

oki, alternately, see p. 119.

ōkii or **ōki na,** large, conf. pp. 138, 142 : *ōki ni*, very.

okiru (3), to rise, to get up ; *oki-agaru*, to rise up (e.g. from the ground).

ōkisa, size.

okkakeru (2), to pursue.

okkāsan or **okkasan,** mamma, a mother ; see pp. 256–7.

okonai, conduct, behaviour.

okonau, to practise (e.g. virtue).
okoru, to arise, to take place.
okoru, to get angry : *okori-dasu,* to begin to get angry.
okosu, to rouse, to raise : *negai wo okosu,* to begin to feel a desire.
oku, to put, sometimes to lay aside ; *ni oite* or *ni okimashite,* in, conf. pp. 154, 152, 194.
oku, a hundred millions.
oku, the inner part or recesses, e.g. of a mountain range.
ōku, much, for the most part.
okubyō, cowardice.
okuin, sealing as witness or endorser.
okureru (2), to be too late, not to be in time.
okuri-mono, a present.
okuru, to send, give, accompany, see off ; also to spend (time).
okŭsama, okŭsan, a married woman of the upper class, my lady, Lady, Mrs. ; conf. p. 256.
omae, you ; see p. 47.
omba, a wet-nurse.
ō-misoka, the last day of the year.
omma, a stallion.
omocha, a toy.
omoi, heavy, grave, important.
omoi, thought, (hence) affection : *omoi no hoka,* unexpectedly, *omoi-de,* recollection.
omoi-gake-nai, unexpected.
omonjiru (3), to esteem greatly.
omoshiroi, amusing, interesting.
omoshiromi, (a certain amount of) fun, or interest.
omoshirosa, amusement, fun, interest, the amount or degree of amusement.
omotai, heavy.
omote, the front, out-of-doors : *omote-mon,* a front gate ; *omote-muki,* outwardly, official.
omou, to think : *omoi-dasu,* to call to mind ; *omoi-itaru,* to come to think of ; *omoi-kiru,* to make up one's mind ; *omoi mo yoran,* unexpected ; *omoi-tatsu,* to resolve ; *omoi-yaru,* to sympathise.
omowareru (2), to venture to think, conf. p. 201.
on, kindness : *on wo shiranai,* to be ungrateful.
on, the Book language form of the honorific prefix *o.*
onaji, the same ; see p. 126.
ondori, a cock bird.
oni, a devil, a goblin.
onna, a woman : *onna no ko,* a little girl.
onore, self ; also you (insulting).
onozukara, spontaneously, naturally.
onsen, a hot spring.
onten, grace, favour.
orā, I, but see p. 46.
ōrai, going and coming, hence a thoroughfare : *ōrai-dome,* no thoroughfare : conf. p. 23.

Oranda, Holland : *Oranda-jin,* a Dutchman.
ore, see p. 46.
oreru (2), to break (intrans.).
ori, an occasion, a time ; *ori-ori,* from time to time.
ori-au, to agree, to be on good terms.
orifushi, on a certain occasion, sometimes, just then.
oriru (3), to descend.
orosoka (**na**), remiss.
orosu, to lower, hence to launch.
oru, to be ; see pp. 191, 223, 251 : *...ni orarenai,* cannot do without.
oru, to break (trans.), to pluck.
osamaru, to be peaceful, governed.
osameru (2), to pacify, hence to govern, to guide ; also to put away.
ō-sawagi, confusion, a hubbub.
ōse, something said (honor.).
ōseru, to complete, accomplish.
ōserareru (irreg.), honorific for to say, see pp. 171, 251.
oshie, instruction, doctrine, a religion.
oshieru (2), to teach.
oshii, regrettable : *oshii koto desŭ ne !* what a pity !
oshimu, to regret, to grudge.
osoi, late.
osoraku wa, probably.
osoreru (2), to fear ; *osore-iru,* to be filled with dread, often an almost meaningless polite phrase.
osoroshii, frightful, fearful.
osowaru, to be taught, to learn.
ossharu, to say (honorific), see pp. 171, 251.
osu (**no**), male.
osu, to push.
oto, a sound, a noise : *oto ga suru,* there is a noise.
otoko, a man : *otoko-buri,* looks (said only of men) ; *otoko no ko,* a boy.
otona, a grown-up person.
otonashii, good (of a child), quiet in behaviour.
ōtono, the Mikado's palace, a feudal lord.
otoroeru (2), to decline (intrans.), to grow feeble.
otoshi-banashi, see pp. 342–3.
otosu, to let fall.
otōto, a younger brother.
ototoi, the day before yesterday.
ototoshi, the year before last.
otottsan, papa, a father ; conf. pp. 256–7.
otto, a husband ; but see p. 256.
ou, to grow : *oishigéru,* to grow luxuriantly.
ou, to pursue, to follow.
ō-warai, a good laugh.
owari, the end.
owaru, to end (intrans. and trans.).
oya, a parent, generally a father : *oya-ko,* parents and children : *oya-ko-rashii,* like or suitable to parents and children.
oyaji, a father ; see p. 256.
oya(-oya) ! an interjection ; see

p. 239.

ōyake (na), public.

ōyō suru (irreg.), to apply.

oyobosu, to cause to reach, to extend to (trans.).

oyobu, to reach (intrans.): *sore ni wa oyobimasen*, there is no need to do that.

oyogu, to swim.

ōyoso, or **oyoso,** altogether, on the whole, in the main.

ōzei, a crowd.

P

pan, bread, conf. N. B. to p. 236: *pan-ya*, a bakery, hence a baker.

pata(t)to, flop, bang.

penki, paint; conf. p. 26.

pika-pika, } with a flash, glit-
pikatto, } teringly.

R

ra, a particle of vagueness or plurality; see pp. 29, 52.

rai, thunder.

rai, next (in compounds), as *rainen*, next year; also since.

raida (na), lazy.

rakuda, a camel.

rakutan, discouragement: *rakutan suru*, to be discouraged.

rambō, disorderly conduct: *rambō na*, wild, riotous; *rambō-nin*, a turbulent fellow.

rampu, a lamp (from the English word): *rampu wo tsŭkeru*, to light a lamp.

ramune, lemonade (from the English word).

Ran, short for *Oranda*, "Holland," in compounds: *Rambun*, Dutch writing; *Rango*, Dutch language.

rasha, woollen cloth.

rashii, a suffix; see p. 133.

rei, ceremonies, politeness, thanks: *o rei wo iu*, to thank.

rei, a precedent, an example.

reifŭku, full dress, dress clothes.

reigwai, an exception.

reishu, cold *sake*.

reitei (with honor. prefix *go*), your younger brother.

rekĭshi, history.

rengwa, a brick.

renjū, a company, associates.

rempō, federated states.

ressha, a railway train.

ri, a Japanese league of nearly 2½ miles English.

ri, reason.

rieki, profit, advantage.

rigai, advantage and drawback.

rigi, principle.

rihei, advantage and disadvantage, interests.

rikaku suru (irreg.), to separate.

rikiryō, degree of strength, ability.

rikken-seiji, constitutional government.

rikō (na), cute, intelligent.

riku, land ; *riku-age suru*, to land (trans.).
rikugun, an army.
rikutsu, a reason ; arguing (often in a bad sense) : *rikutsu wo iu*, to quibble.
ringo, an apple.
rinjin, a neighbour.
rinshoku, stinginess.
rippa (na), splendid.
rippō, legislating.
rippuku, anger : *rippuku suru*, to get angry.
riron, theory.
risō, an ideal.
risū, the number of miles.
risurin, glycerine (from the English word).
riyū, reason.
ro, an imperative termination ; see p. 167.
rō, an upper storey with a gallery, a large hall.
rō, a prison.
rō, trouble.
rōba, an old woman.
roji, an alley.
rōjin, an old man : *go rōjin*, your father.
rōka, a passage (in a house), a corridor.
roku, six.
roku ni, easily.
rōku-gwatsu, June.
roku-jū, sixty.
Rōmaji, the Roman alphabet.
rombun, an essay,
romei, lit. dew life, hence a scanty livelihood : *romei wo tsunagu*, to eke out a subsistence.
rompō, (method of) argument.
ron, argument, opinion : *ron wo matan*, indisputable.
rondan, a conclusion (in argument).
Rongo, the Confucian Analects.
rōnin, a wandering samurai who served no particular lord.
ronjiru (3), to argue: *ronji-tateru*, to start an idea.
ronkyo, the basis of an argument.
ronketsu, a conclusion (in argument).
ronkyū suru (irreg.), to examine minutely.
ronrigaku, logic.
ronsha, a disputant.
ronshi, a point (in argument).
ronsō, contention.
rontei, a conclusion (in argument).
rōsoku, a candle.
rō(ya), prison.
rusu, absent : *rusu-ban* or *rusu-i*, a care-taker ; *rusu-chū*, while absent.
ryakusuru (irreg.), to abbreviate, hence to omit.
ryō, a dragon.
ryō, both, as in *ryō-hō*, both (sides) ; *ryō-nin*, both persons ; *ryō-te*, both hands.
Ryō, an old gold coin, approx. one dollar.
ryō, good (in compounds).

ryōken, judgment, opinion, intention, sometimes excuse.
ryokō, journey : (*ryokō-*)*menjō*, a passport ; *ryokō suru*, to travel.
ryoku, power (in compounds).
ryōri, cooking : *ryōri-jaya*, an eating-house ; *ryōri-nin*, a cook ; *ryōri-ya*, a restaurant ; *ryōri wo suru*, to cook.
ryōritsu suru (irreg.), to coexist.
ryōshin, conscience.
ryōshin, both parents.
ryūkō, prevalence, fashion: *ryūkō-byō*, an epidemic disease ; *ryūkō suru*, to be in fashion, to prevail.
Ryūkyū, the Luchu Islands.

S

sa, a suffix used to form abstract nouns ; see p. 37.
sa ! or **sā !** an interjection ; p. 239.
sa, a difference.
sabaki, a judicial decision.
sabaku, to manage, to decide the merits of.
sabi, rust.
sabishii, lonely, dull.
Saburō, a man's name, see p. 36.
sadamaru, to be fixed, settled.
sadameru (2), to fix, to settle.
sadameshi, or **sadamete,** positively, surely.
sae, even (adverb), if only.
saegiru, to hinder.
saeru (2), to be clear and cold, hence calm and skilful.
sagaru, to descend, hence to go away.
sagasu, to seek, to look for.
sageru (2), to lower, to hang down (trans.).
sai, a humble word for wife : *sai-shi*, wife and children.
saiban, judgment, trial : *saiban-kwan*, a judge ; *saiban-sho*, a court of justice.
sai-chi, intelligence.
saiketsu, decision, verdict : *saiketsu suru*, to take a vote.
saikō suru (irreg.), to think twice.
saiku, workmanship, a ware.
saikun, an honorific word for wife, conf. p. 256.
sairei, a religious festival.
saishin, a second investigation (legal).
saisho, the beginning.
saishō, prime minister.
saishū, the last, final.
saisoku, urging on : *saisoku suru*, to urge on, to hurry up (trans.).
saiyō, acceptance, employment.
saizen, the very beginning, before.
saji, a spoon : *saji wo toru*, to practise as a physician, conf. p. 468, note 6.
saka, the hilly part of a road, an ascent : *saka-michi*, ditto.
sakan (**na**), prosperous : *sakan ni*, greatly.
sakana, anything taken with *sake*, hence more especially fish.
sakarau, to resist.
sakasama, upside down.

sakate, a tip (to a servant, etc.).
saka-ya, a grog-shop.
sakazuki, a *sake* cup.
sake, rice-beer, also alcoholic liquors in general: *sake-zuki*, fondness for strong drink, a toper; *sake ni you*, to get tipsy.
sakebu, to yell.
saki, front, before, on ahead, further, a cape: *saki-hodo*, a short while ago; *o saki*, see p. 248; *saki sama*, the gentleman at the other end.
sakki, emph. for *saki*.
sakkon, these days, latterly.
saku, to blossom.
saku, to tear (trans.).
saku, last (in compounds), as *sakuban*, last night; *sakujitsu*, yesterday; *sakunen*, last year.
sakujo, erasure.
sakura, a cherry-tree.
sama, way, fashion; also Mr., Mrs., Miss; see pp. 246–7, 258: *sama-zama*, all sorts.
samasu, to cool (trans.).
samatage, a hindrance: *samatage wo suru*, to hinder.
samatageru (2), to hinder.
sam-bai, treble.
sam-bu(n) no ichi, one third.
sameru (2), to cool (intrans.), to fade: *me ga sameru*, to wake.
samui, cold;—said only of the weather or of one's own feelings.
samurai, a gentleman of the military caste under the feudal system, a warrior.
samusa, coldness, the degree of cold.
samushii, lonely, dull.
san, three: *sam-bu*, three per cent; *san-do*, thrice; *san-do-me*, the third time; *san-nin-mae*, portions for three; *san-wari*, thirty per cent; *san-wari go-bu*, thirty-five per cent.
san, short for *sama*; see p. 258.
san, a mountain (in compounds), as *Fuji-san*, Mount Fuji.
sandō, support, agreement.
san-gwatsu, March.
sanjō, pitiful state.
san-jū, thirty.
sankaku, a triangle.
sankei suru (irreg.), to go to a temple for worship.
sansei, approval, seconding (a motion): *sansei suru*, to support, to second; *sansei-sha*, a seconder, a supporter.
sappari, quite; (with a negative) not at all.
sari (for *sa ari*), it is thus: *sari-nagara*, nevertheless, *sari to wa*, this being the case.
saru, to leave (a place), hence to be distant from.
sasai, a trifle: *sasai na* (or *no*), trifling.
sasayaku, to whisper.
saseru (2), to cause to do, to let.
sashitaru, a Class. word meaning special, particular.

sashizu, a command, dictate, information.

sasou, to take along with one, to invite : *sasoi-dasu*, ditto.

sasshiru, or **sassuru** (irreg.), to guess.

sassoku, immediately.

sasu, to thrust, to sting ; to carry (e.g. a sword) : *sashi-ageru*, to present (to a superior) ; *sashi-dasu*, to present ; *sashi-ire-guchi*, the opening (of a post-box, etc.).

sasuga (ni), even so, even such, howsoever.

sasureba, it being so.

sata, an order, a decision, information.

sate, well ! (at the beginning of a sentence).

sato, a village.

satō, sugar.

satori, comprehension, discernment of (religious) truth : *satori wo hiraku*, to come to a knowledge of the truth (Buddh.).

satsu, a volume.

satsu, paper-money : *satsu-ire*, a pocket-book.

satsujin, man-slaughter, murder.

Satsuma-imo, a sweet potato, so-called because first introduced from Luchu into the province of Satsuma.

satsuriku, slaughter.

sawagasu, to disturb, to make turbulent.

sawagi, a fuss, a row.

sawaru, to strike or clash against, to touch.

sayō (a contraction of *sono yō*, that way), so : *sayō de gozaimasŭ* (p. 64), that is so, yes ; *sayō de gozaimasen*, no ; *sayō sa*, oh ! yes, of course.

sayōnara, good-bye ; conf. p. 230.

sazo, indeed, surely, doubtless.

sazukeru (2), to bestow.

segare, a humble word for son ; conf. p. 256.

sei, a family name.

sei, cause, effect.

sei, stature : *sei no hikui*, short (of stature) ; *sei no takai*, tall.

sei, pure (used chiefly in compounds).

sei, make, manufacture : *seisuru*, to manufacture.

seibutsu, a living being.

sei-daku, surds and sonants ; see p. 21, N.B.

seido, government, political forms or regulations.

seifu, a government.

seigen, a limit : *seigen suru*, to limit.

seigwan, a petition.

seiji, government, politics.

seijin, a sage, a philosopher.

seiki, a century.

seikwatsu, living, livelihood.

seimei, life.

seinen, the prime of life, youth.

seiri, righteousness.

seiryaku, policy.

seiryoku, strength, power.
seisai, restriction.
seisaku, measures, policy.
seishin, the stars (and constellations).
sei-shitsu, character, nature.
Seisho, the Holy Scriptures.
sei-sui, see p. 34.
Seiyō, Western or European countries generally, Europe, America: *Seiyō-jin*, a European, an American; *Seiyō-zukuri*, foreign-built.
seizō, manufacturing: *seizō suru*, to manufacture.
seizon, existence: *seizon suru*, to exist.
seji, flattery.
sekai, **seken,** the world: *seken narete iru*, to be used to the ways of the world.
seki, a cough: *seki ga deru*, to cough.
seki, a barrier: *seki-mori*, a guard at a barrier.
sekinin, responsibility.
sekitan, coal.
sekkaku, special pains, signal kindness, on purpose.
sekken, thrift, economy: *sekken wo okonau*, to be thrifty.
sekkyō, a sermon: *sekkyō suru*, to preach.
semai, narrow, small.
semete, at any rate, at least, at most: conf. p. 230.
semeru (2), to treat with rigour, to press upon.
semmon, a specialty (in learning).
sempō, the other party, they, he.
sen, a thousand.
sen, a cent, $=\frac{1}{2}$ Amer. cent or ꝑ farthing.
senaka, the back (of the body).
senchū, on board ship.
Sendai-bushi, a kind of poem, see p. 488.
Sendō, the master of a junk, hence a boatman.
senjitsu, the other day.
senkoku, a sentence (penal).
senkoku, a little while ago.
senkoro, lately.
senkyōshi, a clergyman, a missionary.
senrei, baptism: *senrei wo ukeru*, to be baptised.
senro, a line of railway.
sensaku, research: *sensaku suru*, to make researches.
sensei, an elder, a teacher, hence you, he; see p. 47.
senshi, dying in battle.
sensu, a fan, see **ōgi.**
sentaku, the washing of clothes: *sentaku-ya*, a washerman; *sentaku suru*, to wash (clothes).
senzen, restoration to virtue.
senzo, an ancestor.
seppō, a sermon.
seppuku, the same as *hara-kiri*, see p. 35.

seri-uri, an auction.
seshimeru (2), to cause to do, see p. 212.
sessha, I, lit. the awkward person.
sessuru (irreg.), to be in contact, to receive.
setomono, porcelain.
setsu, an occasion, a time.
setsu, an opinion: *setsu ga au*, to be of the same opinion.
setsu, awkward; conf. 257.
setsumei, an explanation: *setsumei suru*, to explain.
setta, sandals soled with leather: *setta-baki*, wearing such sandals.
settaku, my house; see p. 257.
sewa, help, trouble: *sewa ni naru*, to be helped by; *sewa ga yakeru*, to be busy and anxious; *sewa wo suru* (or *yaku*), to help; *o sewa sama*, see p. 295, No. 96.
sha, a company, a society, a firm.
sha, a person (in compounds).
shaba, this world, hence out of prison.
shaberi, chatter, a chatter-box.
shaberu, to chatter.
shafu, a jinrikisha-man.
Shaka Sama, the Buddha Sâkya Muni.
shakkin, a debt.
shaku, a foot (measurement).
shakwai, society: *shakwai-shugi*, socialism; also used in such phrases as *gakǔsha shakwai*, the learned world.
shampan, champagne (from the French).
sharei, a fee, a salary.
shasetsu, a leading article.
shashin, a photograph; *shashin-basami*, a photograph-holder or frame; *shashin-ya*, a photographer.
shasuru (irreg.), to thank, apologise.
shatei, a younger brother (humble).
shatsu, a shirt (from the English).
shi, death: *shisuru*, to die.
shi, four.
shi, a Chinese poem.
shi, Mr.
shi, a postposition; see p. 81.
shi, a Classical termination of adjectives; see pp. 121–2.
shi, the indefinite form of *suru*, to do.
shi-ag·eru, to finish doing.
shi-awase, good fortune, lucky.
shiba, turf, grass.
shibaraku, some time (whether short or long): *makoto ni shibaraku*, see p. 269.
shibaru, to tie.
shibashi, a short while.
shiba-shiba, often.
shibomu, to wither.
shi-bu(n) no ichi, a quarter (¼).
shi-bu(n) no san, three-quarters.
shǐchi, seven.
shǐchi-gwatsu, July.
shǐchi-jū, seventy.

shichū, (the middle of) the streets, or town.

shidai, arrangements, state, reason why, (hence) according to: *shidai ni*, according to, gradually.

shifun, anger for personal injury.

shigai, a corpse.

shigei, dense (see p. 124).

shigo, after death, posthumous.

shigoku, extremely, very.

shigoto, work: *shigoto wo suru*, to do one's work.

shi-gwatsu, April.

shihai-nin, the manager of a commercial house.

shi-hō hap-pō, all (lit. four and eight) sides.

shihon, capital (a fund of money).

shii (no ki), a species of live oak: *shii-no-mi*, an acorn.

shii, an adjective suffix, see p. 128.

shiiru (3), to urge, to try, to force.

shiite, urgently, with violence.

shijin, a private individual.

shijū, constantly.

shi-jū, forty.

shĭka (with a neg.), nothing but, only. Some pronounce *shĭkya*.

shĭka, a deer, a stag.

shika, thus: *shika nomi narazu*, not only so; *shikashĭte*, and.

shĭkaku (na or **no),** square.

shikaru, to be so: *shikaru ni*, thereupon, but; *shikaraba*, if (or as) that is so, then.

shĭkaru, to scold.

shĭkashi, but (see pp. 242–3); *shĭkashi-nagara*, but, nevertheless.

shĭkata, a way of doing: *shĭkata ga nai*, there is nothing to be done, no help for it; conf. p. 147.

shikei, capital punishment.

shĭken, an examination, an experiment: *shĭken wo ukeru*, to be subjected to an examination.

shĭki, a ceremony.

shĭkiri (ni), perpetually.

shĭ-kitari, a custom that has been handed down.

shikkari, firm, tight: *shikkari shĭta*, firm.

shikkei, rudeness: *shikkei na*, rude, impolite.

shikken, a regent (in mediæval times); see p. 344, note 2.

shikkō suru (irreg.), to execute.

shĭ-komu, to put into, to arrange inside.

shĭkwan, an officer.

shĭkya, see **shĭka** (1).

shima, an island.

shimai, the end: *mō shimai*, see p. 292, No. 69.

shimatsu, the beginning and end, the whole of any affair.

shimau, to finish; see p. 194.

shimbun, news, a newspaper: *shimbun-shi*, newspaper; *shimbun-ya*, a journalist; a newspaper office.

shimeru, a causative suffix, see p. 212.

shimeru (2), to fasten, close,

strangle, hence to put or have on round the waist; *shime-kiru*, to close up, to shut up.

shimizu, pure (spring) water.

shimesu, to manifest, show.

shimmin, the subjects (of a state).

shimmitsu (na), intimate.

shimo, (hoar-)frost; *shimo-doke*, thaw; *shimo ga furu*, there is hoarfrost.

shimo, below.

shimpai, anxiety, sorrow; *shimpai suru*, to be anxious or troubled; *shimpai ni naru*, to become anxious.

shimpo, progress: *shimpo suru*, to progress.

shimpu, (with *go*) a father (honor.).

shin, new (in compounds), as *shinnen*, the new year.

shin, the heart; hence the wick of a lamp.

shin (no), true, real: *shin ni*, really.

shina, a kind, hence more frequently an article, goods: *shina-mono*, ditto.

Shina, China: *Shina-jin*, a Chinaman.

shin-ai, affection, love.

shinchū, brass: *shinchū-zukuri*, arranged or fastened with brass.

shini-mono-gurui, desperation.

shinja, a believer.

shinjiru (3), to believe, to think.

shinjitsu, truth.

shinjō suru (irreg.), to present respectfully to a superior; see pp. 11, 251: *shinjō-mono*, a present.

shinki (na), new.

shinkō, belief: *shinkō suru*, to believe.

shinku suru (irreg.), to suffer hardship.

shinkwa, evolution: *shinkwa-ron*, the doctrine of evolution.

shinnen, the New Year.

shinrei, the soul.

shinri, truth.

shinrui, a relation, a kinsman.

shinsa, investigation.

shinsei, sacredness: *shinsei na*, sacred.

shinseki, kinsfolk.

shinsetsu, kindness: *shinsetsu na*, kind.

shinshi, a gentleman.

shinshi, deep thought.

shintai, a new shape.

shin-teki, mental.

Shintō, the name of the aboriginal religion of the Japanese prior to the introduction of Buddhism. It means "the way of the gods."

shin-un, progress.

shinuru (irreg.), to die; see pp. 172, 198, 212: *shini-sokonau*, barely to escape death.

shin-yō suru (irreg.), to believe in, to trust.

shin-yū, an intimate friend.

shinzō, properly a girl, but with

honorific *go* prefixed now used in the sense of a married woman of the lower middle class, Mrs.

shinzu-beki, credible.

shio, salt, salt water, the tide.

shira, familiar for *shiran*, don't know.

shiraberu (2), to investigate, to examine.

shira-ga, white hair; conf. p. 25.

shirase, an intimation, an announcement.

shiraseru (2), to inform.

shireta, self-evident.

shirimochi wo tsŭku, to fall down in a sitting position.

shirizoku, to withdraw (intrans.).

shiro, a castle.

shiro, Imper. of *suru*, to do: *nani shiro*, see p. 189.

shiroi, white: *shiro-kane*, silver.

shiromi, a tinge of whiteness.

shiromono, merchandise.

shirosa, whiteness, the degree of whiteness.

shiru, to know: *shirenai*, can't tell.

shirube, a sign, an indication.

shirushi, a sign, a mark.

shishi, a lion.

Shi-sho, see p. 366, note 10.

shisō, a thought.

shisoku, (with honorific prefix *go*) your son; conf. p. 256.

shison, a descendant.

shĭta, the under or lower part of anything, downstairs: *no shĭta ni*, below, underneath; *shĭta no hō*, the bottom, beneath.

shĭta, the tongue: *shĭta-uchi suru*, to lick one's chops.

shĭtagau, to follow, to obey: *ni shĭtagatte*, according to.

shĭtagi, under-clothing.

shĭtaku, preparations: *shĭtaku wo suru*, to prepare.

shĭtan, sandal-wood.

shĭtashii, intimate, friendly.

shitsu, a room, a cabin.

shitsurei, rudeness, impertinence: *shitsurei na*, rude, impolite.

shitto, jealousy.

shiyāgaru, equivalent to *suru*, *yagaru* being a contemptuous and vulgar suffix, and *ā* (for *a*) adding to the lowness of the expression.

shiyō, a way of doing: *shiyō ga nai*, there is no help for it, nothing to be done; see also pp. 147, 182.

shi-yū, female and male: *shiyū-tōta*, sexual selection (Darwin).

shizen, spontaneity: *shizen no*, spontaneous, natural; *shizen-tōta*, natural selection.

shizuka (na), quiet.

shizumaru, to quiet down (intrans.).

shizumu, to sink (intrans.).

sho, many, all;—in compounds, as *shohō*, every direction; *shonin*, people in general; *shoshū*, all countries.

sho, a place (in compounds).

sho, a book.
shō, a chapter.
shōbai, trade, business: *shōbai-gara*, the nature of a trade, appropriate to a certain trade; *shōbai-nin*, a tradesman.
shobun, treatment, punishment.
shōchi, consent, assent, comprehension: *shōchi suru*, to consent, etc.
shōdō suru (irreg.), to assert.
shōgun, the title (meaning literally generalissimo) of the *de facto* military rulers of Japan from the end of the twelfth century to A.D. 1868.
shōgwai, one's whole life.
shō-gwatsu, January.
shōgyō, trade.
shōji, the wood and paper or glass slides which enclose a Japanese room.
shoji suru (irreg.), to possess.
shōjiki, honesty: *shōjiki na*, honest.
shōjiru (3), to produce, to be produced, to arise.
shoken, reading (books): *shoken suru*, to read.
shōko, a proof: *shōko-nin*, a witness.
shokubutsu, a plant.
shokuji, food.
shokumotsu, food.
shokun, gentlemen, Sirs, all of you.
shomin, all men, every one.
shōmei suru (irreg.), to prove.
shomotsu, a book.
shōnin, a merchant, a dealer.
shōri, a victory.
shosei, a student.
shōsei, I, lit. junior.
shōsei, (the sound of) laughter.
shosen, after all, at last.
shōsetsu, a novel.
shōshō, a little.
shōsō (na), premature.
shōsū, a small number, minority.
shosuru (irreg.), to dispose of, to condemn.
sho-taimen, a first interview.
shote, the beginning.
shou, to carry on the back.
shu, the auxiliary numeral for poems.
shu, Chin. for *sake*, strong liquor.
shu, rarely **shū,** also **shi,** a pluralising suffix; see p. 29.
shu, a sort, species (in compounds), *shu-ju*, all sorts.
shū, a province, a country.
shubiki, a boundary line on a map: *shubiki-gwai*, outside "treaty limits;" *shubiki-nai*, inside treaty limits.
shuchō, assertion, contention.
shudan, a means.
shūgaku suru (irreg.), to study.
shugi, a principle, conf. p. 7.
shui, intention, meaning, purport.
shujin, the master of a household.
shūketsu, termination, closure.

shukkin, going to official work; to go to office.
shŭku, a post-town.
shuku-hai, a toast.
shūkwai, a meeting.
shūkyō, religion, a sect.
shūmon, a sect, a religion.
shurui, a sort.
shūsei suru (irreg.), to amend (as a bill).
shūsen, assistance: *shūsen wo suru*, to assist.
shushi, purport, intention, aim.
shu-shoku, wine and lust.
shusseki, attendance,—as at a party or a meeting: *shusseki suru*, to attend, to go.
shusshō, birth.
shutsugoku, coming out of prison.
shuttatsu, starting, departure: *shuttatsu suru*, to start.
so, rough, coarse; see p. 257.
sō (a contraction of *sayō*, itself a contraction of *sono yō*), like that, in that way, so: *sō da* or *sō desŭ*, that is so, yes; *sō desŭ ka?* is that so? indeed! *sō ja nai* or *sō ja gozaimasen*, that is not so, no; *sō iu*, that kind of, such as that; *sō ka mo*, *sō ka to*, see p. 296, Nos. 109 and 110; *sō kō*, this, that, and the other; *sō sa!* yes indeed; *sō shĭte*, see p. 242; *sō wa ikan*, that won't do.
sō, a pair (of screens).
sō, the auxiliary numeral for boats and ships.
sō (na), a termination of quasi-adjectives, see pp. 137 and 183; also used separately, as "it would seem that" (see pp. 183—4).
sō shĭte, having done so, and then; conf. pp. 242, 225.
sōan, a draft,—e.g. of a bill.
soba, alongside.
sōba, the market price, the current rate.
sobieru (2), to stretch up, to reach up (intrans.).
socha, inferior tea.
sochi, or **sochira,** there.
sōdan, consultation: *sōdan suru*, to hold a consultation, *sōdan wo kakeru*, to suggest.
sodateru (2), to bring up.
sodatsu, to be brought up, to grow up.
sōdō, a row, a tumult.
sōgi, funeral rites.
sōgū suru (irreg.), to meet with.
sōhai, worship.
sohan, see p. 257.
sōhō, both sides.
sōi, difference, discordance: *sōi nai*, there is no doubt.
sōji, cleansing: *sōji wo suru*, to cleanse.
sōken (na), healthy, vigorous.
soko, there: *soko de*, thereupon.
soko, the bottom (e.g. of a lake): *soko-bie*, an internal chill.
sokoera, thereabouts.

soku, the auxiliary numeral for all sorts of foot-gear.
somatsu, coarseness : *somatsu na,* coarse, rude.
someru (2), to dye.
sommei, (your) august name.
sōmoku, herbs and trees, vegetation.
son, loss, especially pecuniary loss.
son, lit. a village,—the auxiliary numeral for *mura,* village.
sonaeru (2), to provide ; (sometimes) to be provided with.
sonata, you.
sonchi, retention.
sonchō, a (village) mayor.
sonjiru (3), to spoil (trans. and intrans.).
sonna, that kind of, such as that : *sonna ni,* so (much).
sonnara (for *sō nara*), if that is so, well then.
sono, that (adj.) : *sono hō,* you (in legal parlance).
sonritsu, existence.
sonshitsu, pecuniary loss.
sonsuru (irreg.), to exist, to preserve.
sonzai, existence.
sōō, suitability, a fair amount : *sōō na,* fit, proper.
sora, the sky : *sora-iro,* sky-blue.
sora ! (for *sore wa*), there !
sore, that (subst.), see pp. 51—3 : *sore de wa,* that being so, then ; *sore kara,* after that, and then, next ; *sore made no koto,* see p. 194. For the interjectional use of *sore,* see p. 239.
soroban, an abacus.
soroi, a match, a set : see also p. 112.
soroeru (2), to put in order, to arrange.
soro-soro, leisurely, slowly.
sorou, to be in order, to be all in their places.
soru, to shave.
sorya ! there now ! see p. 239.
sōryō, an eldest son.
sōshĭki, a funeral.
soshiru, to blame, to revile.
sosō (also corruptly *sōsō*), coarseness : *o sosō sama,* excuse the coarseness of my poor entertainment.
sosuru (irreg.), to come to life again.
sōsuru (irreg.), to report to the Emperor, to accomplish.
sōtai (no), whole.
sōtaka, the total amount.
sōte, alongside, skirting.
soto, the exterior, out-of-doors : *no soto ni,* outside of.
sōtō (na), suitable, proper.
sotto, gently : also used for *chotto.*
sozei, taxes, imposts.
sōzō, fancy, imagination.
sōzōshii, noisy.
sū, a number.
subarashii, splendid, very.
sube-sube shĭta, smooth.
subete, altogether, all.

sude ni, already.
sue, the end or tip of a thing.
sueru (2), to set, to place.
sugi, past, after.
sugi, the cryptomeria tree.
sugiru (3), to exceed, *..ni sugimasen*, it is no more than. Suffixed to an adjective or verb, *sugiru* may be rendered by too or too much, as *yo-sugiru*, to be too good ; *nomi-sugiru*, to drink too much.
sugu (ni or **to),** immediately.
sui, water (in compounds) : *suidō*, an aqueduct, water-works; *suifu*, a seaman, a common sailor.
suikō suru (irreg.), to execute.
suikyō, intoxication.
suimono, a kind of soup.
suiren, practising swimming.
suiryō, a conjecture : *suiryō suru*, to suppose.
suishō, a crystal.
suisoku, a conjecture.
suiyōbi, Wednesday.
suji, a line, a vein, reason ; see also p. 112.
sŭki, fond ; see p. 65 : *sŭki-zuki*, various tastes.
sŭkima, a chink : *sŭkima-kaze*, a draught (of air).
sukkari, quite, completely ; (with a negative) not at all.
sŭkoburu, very.
sŭkoshi, a little, a bit.
sŭku, to be empty.
sŭkunai, few, scarce ; see p. 274.
sumai, a residence.
sumasu, to conclude (trans.).
sumau, to reside.
sumi, charcoal, Indian ink.
sumiyaka(ni), speedily.
sumō, wrestling : *sumō wo toru*, to wrestle.
sumu, to dwell.
sumu, to come to an end. The neg. *suman* sometimes means to be improper, unpardonable.
sumu, to be clear.
sun, an inch.
sŭna, sand.
sŭnawachi, namely, forthwith.
sunde no koto ni, just about to.
sū-nen or **su-nen,** many years.
suppa-nuku, to draw one's sword at random, hence to expose abruptly.
suppai, sour.
sura, even, if only.
surari to, / **sura-sura to,** } smoothly, without more ado.
suribi, a match (for striking).
suru (irreg.), to do, to make ; see especially pp. 159, 224 ; also pp. 92, 133, 151, 195, 198, 210, 211, 212, 251 ; *shĭ-kakeru*, to begin to do ; *shĭ-togeru*, to accomplish ; *suru to*, at the beginning of a sentence, see p. 352, note 10; *shĭte miru to*, see p. 353, note 15 ; *to sureba*, see p. 370, note 22.
suru, to rub ; used also incorrectly for *soru*, to shave, as *hige wo soru* or *suru*, to shave.

surudoi, sharp.
susugi-sentaku, the washing of clothes.
susugu, to rinse, to cleanse.
susumeru (2), to urge, to offer, to recommend.
susumu, to advance, to progress (intrans.).
sŭtensho, a railway station (from the English word).
sŭteru (2), to throw away.
suu, to suck, to inhale.
suwaru, to squat (in Japanese fashion).
suzu, tin.
suzume, a sparrow.
suzuri-bako, an ink-box.
suzushii, cool, fresh.

T

ta, a suffix denoting past time; see pp. 150, 166.
ta, other, different: *sono ta,* besides that.
ta, a rice-field.
tabako, tobacco (from the European word): *tabako-ire,* a tobacco-pouch; *tabako wo nomu,* to smoke.
taberu (2), to eat; conf. pp. 156, 251.
tabemono, food, victuals.
tabi, a time (*une fois*): *tabi-tabi,* often; *iku tabi?* how many times? *iku tabi mo,* any number of times, however often.
tabi, a journey; *tabi ye deru,* to go on a journey.
tabi-bito, a traveller.
tabun, a good deal, most; hence probably.
tachi, a pluralising suffix; see p. 29.
tada, only, simply.
tadachi ni, forthwith.
tadaima, immediately.
tadashii, correct, just.
tadasu, to rectify, to examine into, to warn.
taeru (2), to endure.
tagai (ni), mutually: *o tagai (sama) ni,* see p. 363, foot-note 3.
tagaru, a verbal suffix; see p. 134.
tai, big; *tai shĭta,* important.
tai, a termination of desiderative adjectives; see pp. 133, 165, 183.
taiboku, a large tree.
taigai, for the most part, probably.
taigū, treatment.
taihen, lit. a great change, hence very, awfully, see p. 147.
taiko, a drum: *taiko-isha,* a quack physician.
Taikō, a title of honour,—rarely applied to any but the Taikō Hideyoshi, the military ruler of Japan at the end of the sixteenth century.
taikutsu, tedium, ennui; *taikutsu suru,* to feel bored.
taimatsu, a torch.
taimen, honour, reputation.

taira (na), flat.

taisetsu, importance; *taisetsu na*, important.

taishi, an ambassador: *taishi-kwan*, an embassy.

taishĭte, see *taisuru*.

taishō, loud laughter.

taisō, greatly, much, very.

taisuru (irreg.), to be opposite to; *ni taishĭte*, vis-à-vis, to.

taitei, for the most part, generally.

taiyaku, original and translation together, as in a bilingual dictionary.

taiyō, the sun.

taka, a quantity.

takai, high: hence dear (in price), loud.

takara, a treasure: *takara-mono*, something very precious.

take, a bamboo.

take, a mountain peak.

take, length, stature.

taki, a waterfall.

tako, a kite (toy).

taku, a house, hence a humble term for husband (see p. 256): *o taku de*, at home.

taku, to light (the fire), to cook (rice).

takŭsan, much, many, plenty: *mō takŭsan* or *sore de takŭsan*, that is plenty, I don't want any more; conf. p. 65.

tama, a ball, a bead, a jewel.

tamago, an egg: *tamago-yaki*, an omelet.

tamaru (intrans.), to collect (as water in a puddle).

tamaru (intrans.), to endure; *tamaranai* sometimes means too, conf. p. 295, No. 95.

tamashii, the soul.

tama-tama, rarely, occasionally.

tamau, to deign; conf. p. 253.

tame, sake: *no tame ni*, for the sake of, because of, in order to, by; *tame ni naru*, to be profitable.

tameru (2), to collect (trans.).

tamesu, to try, to taste.

tamochi-kata, the degree of wear in an article.

tamotsu, to keep (trans.).

tan, phlegm.

tana, a shelf.

tane, a seed, the material for the formation of anything projected, a subject, the wherewithal.

tangwan, an earnest entreaty.

tan-haki, a spittoon.

tani, a valley.

tanin, another person, a stranger.

tanjun (na), simple.

tanki, a short period.

tanomu, to rely on, to apply to, to ask, hence sometimes to hire, to engage: *tanomi-iru*, to lodge a request, see also p. 249; *o tano(mi) mōshimasŭ*, see p. 309, No. 14.

tanoshimi, joy, pleasure.

tansan, carbonic acid; *tansan-sui*, the name of an effervescing

water.

tansu, a cabinet, a chest of drawers.

taoreru (2), to fall over.

tara(ba), termination of the conditional past, see pp. 166, 184.

tare, same as *dare*.

taredo(mo), termination of the concessive past, see pp. 166, 187.

tareru (2), to hang down (trans.), hence to leave, to give.

tari, termination of the frequentative form, see pp. 167, 189.

tari, an auxiliary numeral; see pp. 112–3.

tariru (3), to suffice, to be enough, conf. p. 164: *ni taran*, is not worth.

tarō, the termination of the probable past, see p. 166.

Tarō, a man's name, see p. 36.

taru, a cask.

taru, a Classical particle contracted form *to aru*=is (that), as; *bushi taru mono*, one who is a warrior.

taru, same as *tariru*.

tasatsu, manslaughter, murder.

tashīka (na), certain, sure: *tashīka ni*, certainly.

tashīkameru (2), to ascertain, to verify.

tashō, more or less, hence amount, degree, see p. 359, note 5.

tasshi, a notification.

tasshiru (3), to attain to, to reach.

tasŭkaru, to be saved; but conf. p. 204.

tasū, a great number, majority.

tasŭkeru (2), to save, to help.

tatakau, to fight.

tataku, to knock: *tataki-tsŭkeru*, to knock on.

tatami, a mat.

tatamu, to pile up.

tatari, a divine judgment or curse.

tate-fuda, a notice-board.

tateru (2), to set up, to build.

tateru (2), to be able to stand (intrans.).

tatoe, a comparison, a metaphor.

tatoeba, for instance.

totoeru (2), to compare.

tatsu, to stand up, to rise, to depart: *tachi-kaeru*, to go back; *tachi-yoru*, to look in at.

tatsu, to cut off.

tatta, vulgar and emphatic for *tada*.

tattobu, to honour, to venerate.

tattoi, venerable, worshipful.

tattosa, venerableness.

tayori, something to rely on: *tayori ni suru*, to rely on.

tazuneru (2), to ask, to enquire, to visit.

te, the termination of the gerund, see p. 165: *te iru*, see pp. 155, 192, 141; *te mo*, see p. 187.

te, the hand, the arm, hence handwriting. Sometimes in compounds it means person, as

in *nori-te*, lit. riders, i.e., the passengers in an omnibus, railway carriage, etc.; see also p. 340, foot-note; *te-bukuro*, a glove.

te-arai, violent, rough.

techō, a note-book.

tefuda, a visiting card.

tegami, a letter.

tegarui, easy, slight.

tei, a state (of things).

teiki (no), requisite.

teikoku, an empire, specifically Japan.

teikwaku, see foot-note, p. 406.

teinei (na), polite.

teishi, incorrect for *teishu*, the master of a house, a husband; conf. p. 256.

teki, an enemy (public).

teki, a drop.

teki, of; see p. 81.

tekí suru (irreg.), to be appropriate.

tekíshu-seizon, the survival of the fittest.

tekitō (na), fit, suitable.

tekiyō suru (irreg.), to apply.

tekketsu, iron and blood, warlike.

tema, trouble: *tema ga toreru*, to take time and trouble (intrans.).

temadoru, to take time and trouble (intrans.).

temae, front, this side of; you, also I, conf. p. 47.

tempen, a sign in the heavens.

Tempō, a *nengō* or "year-name," which lasted from A. D. 1830 to 1844.

ten, a point.

ten, the sky, heaven.

ten-chi, heaven and earth.

tengu, a kind of goblin with a long nose.

tenjō, a ceiling.

tenju, natural term of life.

tenka, the world, the empire (of Japan).

tenki, the weather; *o tenki*, ditto, also specifically fine weather; *tenki-tsugō*, the state of the weather.

tenkoku, the kingdom of heaven.

tennen (no), natural.

tennentō, small-pox.

Tennō, the Mikado.

Tenshi, the Mikado; see p. 258.

Tenshō, see p. 369, foot-note.

Tenshu, God (of Roman Catholics): *Tenshu-dō*, a Catholic church; *Tenshu-kyō*, Roman Catholicism.

tensui-oke, a rain-tub.

tentaku, changing house: *tentaku suru*, to change house.

tentō (*o tentō sama*), the sun (vulg.).

tenugui, a towel.

teppō, a gun: *teppō wo utsu*, to fire a gun.

tera, a Buddhist temple.

terasu, to shine upon, illumine.

teru, to shine.
teru, a contraction of the termin. *te iru*, see p. 192.
tessa, iron chains.
tesŭki, leisure, nothing to do.
tete, the hands (in baby language).
tetsu, iron: *tetsubin*, a kettle: *tetsudō*, a railway.
tetsŭgaku, philosophy; *tetsŭgakŭsha*, a philosopher.
te-tsuzuki, a process, a way of arranging matters.
te-zema, the state of being crowded.
tezuma, jugglery, a trick: *tezuma-tsŭkai*, a conjuror.
to, a door.
to, ten (in compounds).
to, a postposition: see pp. 82, 166, 275; *to iu*, see pp. 58, 82, 97; *to iu mono wa*, see p. 58; ditto at beginning of sentence = what I mean is...; *to ka*, see p. 69; *to itte*, see p. 83; *to mo*, see pp. 85, 187; *to itte mo*, see p. 187; *to mo kaku mo*, see p. 298; *to suru*, see p. 227; *to wa ie* or *to wa iedo*, see p. 187; *to wa iu mono no*, while, whereas, see p. 39.
tō, a pagoda.
tō, ten.
tō, that, the, proper; see p. 54.
tō, an auxiliary numeral for horses and cattle.
tō, etcetera.
tō, in *tō ni* or *tō kara*, long ago, already.
tobu, to jump, to fly: *tobi-agaru*, to fly up; *tobi-komu*, to jump or fly in; *tobi-kosu*, to jump across.
tōbutsu-ya, a general shop for foreign goods.
tōchaku, arrival: *tōchaku suru*, to arrive.
tochi, a locality, a place, soil.
tochū, on the road, by the way.
tōdai, a lamp-stand, a light-house.
tōdan, ascending the pulpit or rostrum.
todana, a cupboard.
todoke, a report.
todokeru (2), to send to destination, to give notice, to report.
todoku, to reach (intrans.).
todomaru, to stop, to stay (intrans.).
todome, a stop, a pause, the coup de grâce: *tadome wo sasu*, to give the coup de grâce.
todomeru (2), to stop (trans.).
tōdori, a manager, a president.
tofu, a city.
tōfu, bean-curd: *tōfu-ya*, a shop for or seller of bean-curd.
toga, fault, blame.
togame, blame.
togameru (2), to blame.
tōgarashi, cayenne pepper.
togeru (2), to do thoroughly.
tōge, a mountain pass.
tōgetsu, this month.
togire, temporary cessation.
tohōmonai, outrageous, ex-

tortionate.

tōi, far, distant.

toji, the binding of a book.

tōji, the present time, at that time.

tojiru (3), to close (trans.), to bind (a book).

tōka, ten days, the tenth day of the month.

tokaku, same as *to mo kaku mo*; see under *to*.

tokei, a clock, a watch.

tokei, imprisonment with hard labour.

tōkei, statistics.

tokeru (2), to loosen, to melt (intrans.).

toki, time, hence when (conjunction), see pp. 41, 184, 275: *toki-doki*, often; *toki-ori*, occasionally; *toki ni*, see p. 41; *toki to shite*, sometimes.

tōki, porcelain.

tok-kai, the reading (of a bill).

toko, an abbreviation of *tokoro*, place.

tokonoma, an alcove.

tokoro, a place, but see pp. 41–2, 180; *tokoro de*, see p. 42; *tokoro ga*, *tokoro ye*, see p. 42; for *tokoro no* used as a kind of relative pronoun, see p. 61; *tokoro-dokoro*, here and there, in many places.

tokoro-gaki, an address (written).

toku, to loosen, to melt (trans.), to unfasten, to explain: *toki-akasu*, to explain.

toku, profit, advantage, efficacy.

tokubetsu (na), special.

tokuhon, a reading book.

tokui, a customer.

tokuri, a bottle.

tokushitsu, gain and loss.

tomai, an auxil. numeral, see p. 112.

tomaru, to stop, to stay (intrans.).

tombo, a dragon-fly.

tome-bari, a pin.

tō-megane, a telescope.

tomeru (2), to stop (trans.).

tomo, a companion, a follower: *o tomo suru*, to accompany.

tomodachi, a companion, a friend.

tomurai, a funeral.

tonaeru (2), to recite, to proclaim (e.g. opinions).

tonari, next door.

tonda, tondemonai, absurd, awful, excessive.

tōnen, this year.

tōnin, the person in question.

tonjaku, concern (always with neg.): *tonjaku suru* (irreg.), to be concerned.

tonogo, a man, a gentleman, a husband.

tonto (mo), (with negative) not at all. *Tonto* sometimes means with a thud.

tora, a tiger.

toraeru (2), to seize, to arrest.

toreru (2), to take (intrans.), to be able to take.

tori, a bird, especially the barn-door fowl.

tōri, a thoroughfare, a street, a way, as ; see p. 243.

tori mo naosazu, neither more nor less than, just, exactly.

tori-aezu, forthwith.

tori-maki wo suru, (irreg.), to keep the ball of conversation rolling, to entertain skilfully.

tori-tsŭki-ha, something to hold on by, facilities.

tōrō, a stationary (e.g. a stone) lantern.

tōron, a discussion, debate.

toru, to take, but sometimes merely expletive in compounds : *tori ni iku,* to go for ; *tori ni kuru,* to come for ; *tori ni yaru,* to send for ; *tori-atsŭkau,* to undertake, to manage ; *tori-chigaeru,* to confuse ; *tori-ireru,* to gather in ; *tori-isogu,* to be in a hurry ; *tori-kaeru,* to exchange ; *tori-kakomu,* to surround, to besiege ; *tori-motsu,* to arrange ; *tori-shiraberu,* to investigate ; *tori-tsŭku,* to catch hold of ; *ni totte,* with regard to.

tōru, to pass through, to pass by : *tōri-kakaru,* to happen to pass by.

tosan, the ascent of a mountain : *tosan suru,* to ascend a mountain.

toshi, a year, hence age : *toshi wo toru,* to grow old ; *toshi no yotta,* elderly, aged.

tōshi, the act of doing something right through.

toshiyori (no), old (said only of people).

tōsu, to put or let through, to admit (e.g. a guest) : *o tōshi mōse,* see bottom of p. 294.

tōta, selection.

tote, a postposition ; see p. 83.

tōtei, (with a neg.) by no means.

totemo, anyhow, in any case ; (generally with a neg.) not at all, by no means.

tōtō, at last.

tou, to ask.

tozan, same as *yama-nobori,* see p. 35.

tōzen, right, proper.

tsuba, the guard of a sword.

tsūben, interpretation, an interpreter : *tsūben wo suru,* to interpret.

tsubo, a jar.

tsubu, a grain,—e.g. of rice ; a seed.

tsŭchi, earth.

tsue, a stick, a staff : *tsue wo tsŭku,* to lean on a staff.

tsugai, a pair (of fowls, etc.).

tsūgaku-sei, a day-scholar.

tsugi (no), the next : *sono tsugi ni,* next (adverb).

tsugō, the sum total, altogether ; also convenience, certain reasons : *tsugō no yoi,* convenient ; *tsugō no warui,* inconvenient

go tsugō shidai, according to your convenience; *tsugō ga dekimasŭ*, see p. 301, No. 7.

tsugu, to join (trans.), to follow, to succeed to (a patrimony); also to pour into: *tsugi-dasu*, to pour out.

tsui, by chance, unconsciously.

tsui, a pair.

tsui ni, at last.

tsuide, occasion, apropos: *no tsuide ni*, apropos of.

tsuitachi, the first day of the month.

tsuite (preceded by *ni*), with regard to, about: *tsuite iku*, to follow.

tsuiyasu, to spend, to squander.

tsuji, a cross-road.

tsūji, an interpreter, interpreting.

tsūjiru (3), to understand, to speak (a language).

tsŭka, a hilt.

tsŭkaeru (2), to serve.

tsŭkai, a message, a messenger: *tsŭkai no mono*, a messenger.

tsŭkai-michi, a means of employing.

tsŭkamaeru (2), to catch.

tsŭkamatsuru, to do (humble); conf. p. 251.

tsŭkare, fatigue.

tsŭkasadoru, to control, to direct.

tsŭkau, to use, to employ.

tsŭkawasu, to give, to send.

tsŭkeru (2), to fix, to affix, (hence) to set down in writing, to add, to light: *tsŭke-agaru*, to be puffed up with pride.

tsŭki, clinging to, inserted in.

tsŭki, the moon, a month: *tsŭki hi*, the sun and moon, a date; *tsŭki-zue*, the end of the month; *tsŭki ga agaru*, the moon rises.

tsŭki-ai, intercourse.

tsŭki-atari, the end of a road where one must turn either to the right or to the left.

tsŭki-ataru, see **tsŭku.**

tsŭkiji, land reclaimed (from sea or swamp).

tsŭkiru (3), to come to an end, to be exhausted.

tsūkō suru (irreg.), to pass through or along.

tsŭku, to push, to shove: *tsŭki-ataru*, to collide, to come to the end (of a street).

tsŭku, to stick (intrans.), sometimes to result, also, to arrive: *tsŭki-sou*, to accompany.

tsūku, pain.

tsŭkue, a table, specifically a very low Japanese writing-table.

tsŭkunen, listlessness, gaping.

tsŭkuru, to make, to compose; to grow (trans.): *tsŭkuri-dasu*, to produce; *tsŭkuri-tateru*, ditto.

tsŭkusu, to exhaust, to do to the utmost.

tsŭku-tsŭku, attentively.

tsŭkwa suru (irreg.), to pass.

tsuma, a wife; but see p. 256.

tsumaran(ai), worthless, trifling.
tsumari, in short, in the long run : *tsumaru tokoro*, ditto.
tsumazuku, to stumble.
tsume, a finger or the nail, a claw.
tsumeru (2), to stuff, pack, or squeeze into : *tsume-yoru*, to draw near.
tsumetai, cold (to the touch).
tsumi, a sin, a crime : *tsumi suru*, to punish.
tsumori, an intention : *tsumori-gaki*, a written estimate.
tsumoru, to be heaped up.
tsumuri, the head.
tsunagu, to fasten, to tie up.
tsune (ni), generally : *tsune no*, usual, ordinary.
tsunoru, to collect (trans.), to levy, to increase or grow violent.
tsurai, disagreeable, unsympathetic.
tsure, a companion. *Vigorized* and used as a suffix, it means together, as *fūfu-zure*, a husband and wife together.
tsure-datsu, to go together.
tsureru (2), to take with one : *tsurete kuru*, to bring (a person).
tsūrei, the general precedent, the usual plan.
tsuri (often with honorific *o*), change, small money.
tsuru, a stork.
tsuru, to hang (e.g. a mosquito-net) ; *tsuri-ageru*, to hang up.
tsuru, to angle, to catch fish with a line and hook.
tsurube, a well-bucket.
tsutawaru, to be handed down.
tsutomeru (2), to attend, to be occupied with.
tsutsumi(-mono), a parcel.
tsutsumu, to wrap up.
tsūyō, circulation : *tsūyō suru*, to circulate (as money).
tsuyoi, strong.
tsuyu, dew : *o tsuyu*, soup.
tsūzoku, colloquial, common.
tte, see pp. 83—4.
tto, see bottom of p. 82.

U

uba, a wet-nurse.
ubau, to take by force, to rob.
uchi, the inside, hence a house home, hence a humble term for husband (see p. 256), taken from, an extract ; *no uchi ni*, inside, in; *sono uchi*, meanwhile, soon ; *o uchi de*, at home. *Uchi ni* sometimes means while. For *uchi* helping to form superlatives, see p. 146.
uchiki, retiring, bashful.
uderu (2), to boil,—e.g. an egg.
ue, the top of anything ; conf. p. 260 : *no ue ni*, above, on, after. Sometimes *ue* means circumstances or nature, as *kami no mi ue*, the nature of the gods ; also a point of view, with regard to.

ueki, a garden plant : *ueki-ya*, a gardener.
ueru (2), to plant.
ugokasu, to move (trans.).
ugoku, to move (intrans.).
uguisu, a nightingale.
uji, a surname, hence Mr.
ukagau, to enquire, to ask, to listen to, to visit.
ukeru (2), to receive : conf. p. 251 : *uke-au*, to guarantee ; *uke-toru*, to take delivery, to receive.
uketamawaru, a humble word for to hear ; conf. p. 251.
uketori, a receipt.
uketoru, to receive.
uke-tsŭke, a sort of enquiry office, superior in dignity to a mere porter's lodge, where cards are received, information given, etc. There is one at the entrance to every public department and other large establishments in Japan.
ŭma, a horse.
ŭmai, nice to eat, tasty.
ŭmamma, food (in baby language) ; conf. p. 240, footnote.
ŭmareru (2), to be born.
ŭmare-tsŭki, by birth ; hence the character or disposition.
ŭme, a plum-tree : *ŭme-mi*, going to see the plum-blossoms.
ŭmeru (2), to fill up with earth, to bury : *ŭme-awaseru*, to make up (metaph.), see pp. 342—3.
umi, the sea : *umi-be*, the sea-shore.
umu, to give birth to, to bear : *umi-dasu*, ditto.
un, luck : *un no yoi*, lucky ; *un no warui*, unlucky.
unazuku, to nod.
undō, bodily exercise : *undō-dama*, cup-and-ball ; *undō suru*, to take exercise.
unnya ! humph !
ura, the back or reverse side of anything.
urayamu, **urayamashigaru,** to envy (not in a bad sense) ; also to wish to be like.
urayamashii, enviable.
ureeru (2) or **ureiru** (3), to grieve.
ureru (2), to sell (intrans.), to be able to sell ; conf. p. 206.
ureshigaru, to feel joyful.
ureshii, joyful.
uru, to sell (trans.) : *uri-sabaku*, to sell off.
urusagaru, to find troublesome.
urusai, troublesome, a bother.
urushi, lacquer, varnish.
uruwashii, beautiful, lovely.
ushi, a cow, a bull, an ox, beef.
ushinau, to lose.
ushiro, the back or hinder part of anything : *no ushiro ni*, at the back of, behind.
uso, a lie, a falsehood : *uso wo iu*, to lie ; *uso-tsŭki*, a liar.
usui, light, thin (in colour or consistence), insufficient : *usu-akai*,

pink ; *usu-gurai*, dusk.

uta, a Japanese (as opposed to a Chinese) poem, a song.

utagai, a doubt : *utagai wo okosu*, to raise a question.

utau, to sing.

utcharu, to throw away, to disregard : *utchatte oku*, ditto.

utoi, estranged : *uto-utoshii*, ditto.

utsu, to strike, to hit. It is sometimes used as a meaningless and omittable prefix in compound verbs, as (*uchi-*)*tsure-datsu*, to go along together.

utsŭkushii, beautiful.

utsuru, to remove (intrans.), to go over to.

utsusu, to remove (trans.), to copy.

uttaeru (2), to go to law about, to appeal.

uttōshii, cloudy, dull.

uwa-gaki, an address (on an envelope, etc.).

uwagi, a coat.

uwasa, gossip, rumour : *uwasa wo suru*, to talk about.

uwo, a fish : *uwo wo tsuru*, to fish with a rod and line.

uyamau, to reverence.

uya-uyashii, awe-inspiring.

W

wa, a separative particle ; see p. 85 ; also pp. 94, 166, 193, 195, 238, 260, 274. For its use as an interjection, see p. 87.

wa, an irregular auxiliary numeral, see p. 110.

wabi, an apology.

wabiru (3), to lament, to apologise.

waboku, peace.

wadakamaru, to be coiled.

waga, my own, one's own, see p. 51 : *waga mi*, myself ; *waga hai*, we.

wai, an exclamatory and emphatic particle.

waka-danna, the son of the master of the house.

wakai, young.

wakareru (2), to part with, to be separated.

wakari, understanding : *o wakari ni naru*, to understand (honorific) ; *wakari no hayai*, quick-witted, sharp ; *wakari-nikui*, hard to understand ; *wakari-yasui*, easy to understand.

wakaru, to understand : *wakari-kitte iru*, to come to a clear understanding.

wakasu, to boil (trans.) ; said of water.

wakatsu, to discern.

wake, a reason, a cause : *dō iu wake de ?* why ? *sō iu wake ni wa ikimasen*, it can't be managed in that way.

wakeru (2), to divide, to share : *wake-ataeru*, to distribute in appropriate shares.

wakete, specially.

waki, the side of anything, sometimes elsewhere : *no waki ni*, at the side of, beside ; *waki ye*, elsewhere.

wakimaeru (2), to discriminate, to comprehend.

waku, to boil (intrans.).

wampaku (na), naughty.

wan, a bowl.

wan, a gulf, a bay.

wanishi, varnish (from the English word).

wan-wan, bow-wow. Children call dogs so.

warai, laughter.

waraji, a kind of straw sandals used only out-of-doors.

warau, to laugh.

ware, I (in Book Language) : *ware-ware*, people like me, we.

wari, a share, hence ten per cent : *wari-ai*, proportion ; *wari-biki*, discount ; *wari-mae*, a share.

warui, bad, (hence sometimes) ugly, see also pp. 128, 139 : *waruku iu*, to blame ; *waru-kŭchi*, bad language; *waru-mono*, a worthless fellow, a ruffian.

Wasei, made in Japan.

washi, a vulgar contraction of *watakŭshi*, I.

wasure-mono, something forgotten.

wasureru (2), to forget.

watakŭshi, selfishness, (hence) I : *watakŭshi-domo*, we, people like me, I ; conf. pp. 48–9.

wataru, to cross (a river).

watashi, a somewhat vulgar contraction of *watakŭshi*, I.

watasu, to hand over.

waza to, on purpose.

wazawai, a calamity.

waza-waza, on purpose.

wazuka, a trifle : *wazuka ni*, only, nothing but.

wo, a postposition ; see p. 91 ; also pp. 201, 203, 213, 224, 261.

woba, see p. 96.

Y

ya, a termination signifying house, see p. 39.

ya, a postposition ; see pp. 93, 88 (N.B.), 195 : *ya nani ka*, p. 55.

ya and **yā,** eight ; see p. 101.

yaban, a barbarian : *yaban no* or *na*, barbarous.

yabo, a boor, a dolt.

yabu, a bamboo thicket : *yabu-i*, a quack doctor.

yabuku, to tear (trans.).

yado, a dwelling-place, a hotel ; hence a humble word for husband (see p. 256); *yado-ya*, a hotel.

yagate, forthwith, by and bye, almost, perhaps.

yagu, bed-clothes.

yahari, also.

yai ! halloa !

yakamashii, noisy, hence given to fault-finding, fussy.

yakedo, a burn.

yakeru (2), to burn (intrans.).

yaki, burning, roasting, tempering (a blade).

yakkai, assistance; see also p. 290, No. 54, and conf. p. 247.

yaku, to burn (trans.), to roast, to toast, to bake.

yaku, usefulness, service: *yaku ni tatsu*, to be of use.

yakunin, an official.

yakŭsha, an actor.

yakŭsho, a public office.

yakŭsoku, an agreement, a promise: *yakŭsoku suru*, to promise.

yakwai, an evening party.

yama, a mountain, a hill, sometimes dishonest speculation: *yama-michi*, a mountain path.

yamai, a disease.

yama-nobori, see p. 34.

Yamato, one of the provinces of Japan, hence Japan itself: *Yamato-damashii*, Japanese spirit, ideal, patriotism.

yameru (2), to put a stop to.

yamu wo ezu, unavoidably.

yanagi, a willow-tree.

yane, a roof (see p. 36).

yappari, emphatic for *yahari*.

yara, see p. 488, foot-note 8.

yarakasu (vulg.), to do; hence to perform almost any action, e.g. drinking, eating, working.

yare! (an exclamation of encouragement derived from *yaru*, to give), go on! halloa! sometimes, or else.

yaru, to send, to give, conf. pp. 196, 251: *yatte miru*, to try (one's hand at); *yatte shimau*, to give away; *yaru* is sometimes used instead of *suru*, to do.

yasashii, easy, gentle.

yaseru (2), to grow thin; *yasete iru*, to be thin; *yaseta*, thin.

yashiki, a nobleman's mansion, also a "compound."

yashiro, a Shintō temple.

yashoku, supper, (late) dinner.

Yaso, Jesus: *Yaso-kyō* or *Yaso-shū*, (Protestant) Christianity.

yasui, cheap, easy: *yasu-domari*, a cheap lodging.

yasumu, to rest, to go to bed: *o yasumi nasai*, good-night.

yatou, to hire, to engage.

yatsu, a (low) fellow; rarely a thing.

ya(tsu), eight.

yawarageru (2), to soften (trans.).

yawarakai or **yawaraka na,** soft.

yaya, more or less, somewhat: *yaya mo sureba*, apt to, liable to.

ye, a postposition; see p. 93.

yen, see **en.**

yo! an interjection, see pp. 239, 167.

yo, the night: *yo-geiko*, studying at night; *yo-naka*, midnight; *yo ni iru*, to become dark.

yo, the world: *yo no naka*, ditto; *yo wo okuru*, to spend one's life, to make a living.

yo, surpluss.

yo and **yō,** four ; see p. 101.

yō, business, use ; *yō wo nasu,* to be of use.

yō, appearance, way, kind : *yō ni,* to, so that ; see p. 276.

yo-ake, dawn.

yobō, a precaution.

yobu, to call : *yobi-dasu,* to summon ; *yobi-kaesu,* to call back.

yochi, space, room.

yōfuku, European clothes.

yōgaku, European learning : *yōgaku-sha,* one versed therein.

yoginai, unavoidable.

yohodo, plenty, a lot, very.

yoi, good, (hence) handsome ; see also pp. 137, 139.

yō-i (na), easy.

yōji, a tooth-brush, less correctly a tooth-pick (*ko-yōji*) : *yōji-ire,* a tooth-pick holder.

yo-jō-han, (a room) four mats and a half (in size).

yōka, eight days, the eighth day of the month.

yōkan, a kind of sweetmeat made of beans and sugar.

yokei, superfluity ; (with a negative) not very, not much ; see p. 148.

yōki, the weather.

yokka, four days, the fourth day of the month.

yoko, cross, athwart : *yoko-chō* or *yoko-dōri,* a side street (whether cross or parallel) ; *yoko-me,* a side glance ; *yoko-moji,* European written characters.

yokogiru, to cross.

yokosu, to send hither.

yoku, well, hence often.

yoku, next, as in *yoku-jitsu,* next day.

yoku suru (irreg.), lit. to bathe, hence to avail of.

yōkyū, a demand.

yome, a bride, a daughter-in-law : *yome ni iku,* to get married (said of a girl) ; *yome ni yaru,* to give (a girl) in marriage ; *yome wo morau,* to marry (a wife).

yomeru (2), to read (intrans.), can read ; conf. p. 206.

yomu, to read (trans.) : *uta wo yomu,* to compose (Jap.) poetry.

yōmuki, business, affairs.

yondokoronai, inevitable.

yo-naka, midnight.

yone, hulled rice.

yo (no naka), the world.

yopparai, a drunkard.

yopparau, to get tipsy.

yoppodo, emphatic for *yohodo.*

yoppite, all night long.

yori, a postposition ; see pp. 94, 145, 260.

yorokeru (2), to reel.

yorokobi, joy.

yorokobu, to rejoice.

Yōroppa, Europe.

yoroshii, good, conf. pp. 128, 130, 255 : *mō yoroshii,* all right, no more required ; *...de yoroshii,* ..

will do well enough; *yoroshiku mōshimasu*, see p. 309; *yoroshiku negaimasu*, see pp. 324—5, No. 21.

yorozu, a myriad, ten thousand.

yoru, the night.

yoru, to lean on, to rely, to depend; hence to look in at, to stop at for a short time: *ni yotte*, owing to; *toshi no yotta*, aged.

yoru, to select: *yori-dasu*, ditto.

yoru, to assemble.

yosasō (na), having a good appearance, conf. p. 137.

yōsei suru (irreg.), to foster, to nourish,

yoseru (2), to collect (trans.).

yoshi, good, all right; conf. p. 122: *yoshi-ashi*, see p. 34.

yōshi, an adopted son: *yōshi ni iku*, to be adopted.

yoso, elsewhere.

yosō suru (irreg.), to anticipate.

yosooi, adornment, fine array.

yosu, to leave off, to abstain from, to put an end to, to omit.

yōsu, appearance, circumstances.

yo-sugiru (3), to be too good.

yōsuru (irreg.), to need.

yūsuru (irreg.), to possess.

yo(tsu), four.

yotei, settling beforehand.

yottari, four persons.

yotte, for that reason: *ni yotte*, owing to.

yowai, weak.

yowami, weakness.

yōyaku, yōyō, barely, at last, with difficulty.

yu, hot water, a hot bath: *yu wo sasu*, to pour in hot water.

yūbe, yesterday evening.

yubi, a finger, a toe: *yubi-nuki*, a thimble.

yūbin, the post: *yūbin-gitte*, a postage-stamp; *yūbin-kyoku*, a post-office; *yūbin-zei*, postage.

yūdachi, a (thunder-) shower.

yue ni, therefore.

yuen, cause, rationale.

yūgata, twilight, evening.

yuinō, gifts exchanged on betrothal.

yuka, the floor.

yūkata, see *yūgata*.

yūkei, evening.

yuki, snow.

yūki, courage.

yūki-kei, confinement for a fixed term.

yukkuri, leisurely, slowly.

yūkyō, pleasure.

yume, a dream; *yume wo miru*, to dream.

yūmei, darkness and light, hence death and life.

yūmeshi, supper, (late) dinner.

yumi, a bow (for shooting): *yumi-ya*, a bow and arrows.

yūrei, a ghost.

yureru (2), to shake (intrans.).

yururi (to), leisurely: *go yururi to*, see p. 143.

yurusu, to allow, to grant.

yusan, a picnic.
yūsei, a planet.
yūshi, a brave warrior.
yūshoku, supper, (late) dinner.
yūshō-reppai, the survival of the fittest (in the struggle for existence).
yuu, to bind up or do (the hair).
yūyo, postponement, hence hesitation.
yūyū tō, nonchalantly.
yuyushii, serious, grave.

Z

za, a seat, in compounds sometimes a theatre: *za ni tsŭku*, to take a seat; *za wo tatsu*, to rise from one's seat.
zaiaku, crime.
zaisan, property: *zaisan-kagiri*, bankruptcy; *zaisan-kei*, a fine.
zaishū, a criminal.
zampatsu, hair-cutting.
zange suru (irreg.), to confess.
zannen, regret (for one's own sake): *zannen-garu*, to regret.
zashĭki, a room.
zasshi, a magazine, a review.
zatta (na), miscellaneous.
ze, same as *zo*.
zehi, right and/or wrong; (hence) positively: *zehi mo nai*, nothing more to be said, unavoidable, useless.
zembu (or **zempan**), the whole.
zempai, total abolition.
zen (generally with honorific *o*), a kind of tray; see p. 248.
zen, before (in compounds), as *shi-go-nen-zen*, four or five years ago.
zen, whole: *zenkwai*, whole meeting.
zen, virtue.
zen, a pair (of chopsticks).
zen-aku, good and/or evil.
zeni, coin, coppers, money.
zennin, a virtuous person.
zenryō (na), virtuous, good.
zentai, the whole body, hence generally.
zenzen, altogether, quite.
zetchō, the summit of a mountain.
zo, an interjection: see pp. 239 and 55.
zō, an elephant.
zōhei-kyoku, a mint.
zoku, commonplace, vulgarity: *zoku na*, vulgar.
zoku-zoku, continuously.
zombun, the heart's content: *zombun ni suru*, to do as one likes (with a thing).
zonji, knowledge; used in such phrases as *go zonji desŭ ka?* do you know? *zonji-nagara*, I must own that...
zonji-yori, an opinion.
zonjiru (3), to know.
zōri, a kind of straw sandals worn indoors.
zōsa, difficulty: always with a negative, as *zōsa mo nai*, there is

no difficulty.

zotto suru (irreg.), to start with surprise; also to be natural or pleasant.

zu, termination of the negative gerund, see p. 169.

zubon, trousers.

zuibun, a good deal, pretty (adverb), very.

zure, see *tsure*.

zuru, a verbal termin., see p. 226.

zutsu, (one, etc.) at a time, apiece, each, as *mitsu-zutsu*, three at a time.

zutsū, a headache : *zutsū ga suru*, to have a headache.

zutto, straight, quite, a great deal.

¶ 476.

INDEX

OF

SUBJECTS TREATED.

(Where several references, are given the most important reference is placed first. Subjects having only Japanese names, such as the *Kana*, the *Nigori*, and the various Postpositions, are not inserted here. They must be looked up in the Japanese-English Vocabulary, p. 489 *et seq.*)

Accent, 19.
Accusative, 91, 201, 224.
Active Constructions (preference for), 205, 216, 266, 278; 57, 58.
Adjectives, 120; 44, 78, 225, 260, 261.
„ (adverbial form), 123; 120, 124, 126, 129.
„ (attributive form), 121; 120, 126, 138, 140.
„ (comparison of), 144; 121.
„ (compound), 131.
„ (conclusive form), 121, 122, 126.
„ (derivative), 131.
„ (desiderative), 165, 183; 133, 134, 204.
„ (form in *i*), 120, 123, 124, 126.
„ (form in *ki*), 121, 179.
„ (form in *ku*), 122; 91, 123, 126, 138, 231.
„ (form in *kuba*), 91.
„ (form in *ō* or *ū*), 120, 126, 128, 222.
Adjectives (form in *shi*), 121 122.
„ (gerund of), 128, 181.
„ (in *beki*), 121, 122; 41.
„ (in *nai*), 129, 130, 139, 168, 170, 171.
„ (in *rashii*), 133.
„ (in *shii*), 128, 134.
„ (in *tai*), 165, 183; 133, 134.
„ (indefinite form), see adverbial form.
„ (inflections), 120, 128.
„ (irregular), 125.
„ (negative), 129, 130, 168, 170.
„ (of probability), 137, 165, 183.
„ (paradigms of), 126, 128, 129, 130.
„ (predicative form), 120, 121, 126, 138, 140.
„ (primary inflections), 120, 126, 127.
„ (quasi-), 135.
„ (reduplicated), 134.

Adjectives (secondary inflections), 128.
.. (stems), 125 ; 124, 126, 127, 134, 226.
.. (tense and mood in), 128.
„ (verbs formed from), 134.
Adverbial Phrases, 236 ; 84, 220, 230, 233.
Adverbs, 231, 52 ; 45, 75, 82, 99, 120, 225, 230, 260, 271.
Adversative Constructions, 67, 83, 88, 93.
Affirmation, 234 ; 85.
Agglutination, 5, 29, 129, 134, 149—151, 153, 161, 165—170, 193, 210, 222, 226.
Aino Language, 5.
Altaïc Languages, 5.
" Although " (how rendered), 243.
Ambiguous Constructions, 58, 60, 73.
" And " (how rendered), 242.
Animals (how addressed), 240.
„ (names of young), 32, 33.
Antithesis, 85, 91.
Aphæresis, 192.
Apposition, 77.
Article, 11.
" As " (how rendered), 70, 184, 243.
Attraction, 5.
Attributive Constructions, 56, 57, 76, 99, 120, 121, 132, 138, 140, 141, 275.
Augmentatives, 32, 143.
Auxiliary Numerals, 107, 113, 114, 115, 116.
Auxiliary (verbs), see Verbs.
B (letter), 21, 25, 162, 163.
Baby Language, 240.
Bad Language, 239.
Bases of Verbs, 151 ; 149—152, 154—160, 161, 165, 167.
" Because " (how rendered), 70.
" Become " (how rendered), 136, 185, 204.
Book Language, see Written Language.
" But " (how rendered), 186, 242.
" Can " (how rendered), 202, 206, 207.
" Cannot " (how rendered), 202—3.
Causatives, 212.
Certain Past, 166, 175 ; 57.
„ (of negative), 169, 204.
Certain Present or Future, 165, 172 ; 152, 154—160 ; also 57, 75, 132, 153, 222, 230.
Certain Present or Future (of negative), 169, 176, 195.
Ch (sound), 21, 25, 163, 164.
Changes in the Language, 6, 22, 23, 24, 25, 35, 101, 103, 117, 118, 121, 122, 124, 135, 151, 161, 163—5, 172, 180, 184, 231, 260.
Chinese (characters), 7, 225, 245.
„ (influence), 6—9, 34, 36, 61, 101, 170, 242, 271.
„ (pronunciation of), 7.
„ (terseness), 8, 33.
„ (words), 6—8, 21, 22, 30, 33, 34, 35, 37, 54, 103—106, 111, 112, 113, 117, 142, 170, 225, 226, 246,

258.
Classical Japanese, see Written Language.
Classifiers, 107.
Comparison, 144 ; 90, 121.
Compound (adjectives), 131.
„ (nouns), 31.
„ (tenses), 155, 191.
„ (verbs), 217.
Compounds, 31, 131, 217 ; also 17, 21, 22, 44, 101, 102, 108, 125, 137, 143.
„ (Chinese), 21, 22, 33, 34, 35, 37.
„ (co-ordinated), 33, 34, 220.
„ (hybrid), 35, 106.
„ (in word-building), 35.
Concessive (idioms), 187.
„ (mood), 166, 167, 186, 269.
„ (mood negative), 169.
Conclusive Forms, 121, 122, 132.
Conditional Base, 152, 167, also 154—160, 153, 166.
„ (base negative), 169.
„ (mood), 166, 167, 184 ; 123, 175.
„ (negative), 169.
Conjugations, 152—160 ; 128.
„ (first), 154, 161—5, 152 ; also 132, 164, 198, 206, 210, 212, 214, 226, 228, 229.
Conjugations (interchanged), 164, 214.
„ (of adjectives), 128—130.
Conjugations (of verbs), 152—160.
„ (second), 156, 152, 153 ; also 132, 198, 199, 206, 207, 212, 213, 214, 228, 229.
„ (third), 157, 152, 153; also 132, 164, 198, 207, 212, 228, 229.
Conjunctions, 242 ; 41, 42, 99, 230.
Consonants, 16, 25.
„ (double), 18.
„ (peculiarities of certain), 25, 164.
Construction, 260 ; 34, 35.
„ (synthetic tendency of), 280—2.
Continuative Tenses (in *te iru*, etc.), 155 ; 141.
Contraction, 26, 104, 155.
Correlation of Clauses, 178—181, 261, 264—6 ; also 123, 196.
"Could" (how rendered), 186.
Court Language, 241.
D (letter), 21, 25, 163.
Days of Month (how counted), 117.
Dependent Clauses (how placed), 260.
Desiderative Adjective, 165, 183 ; 133, 134, 204.
Dialects, 8.
Dictionaries, *Pref.*
Diminutives, 32, 143.
Diphthongs, 15.
"Either...or" (how rendered), 69, 93, 224.
Elision, 14, 104, 154, 155, 185, 194.

Ellipsis, 268, 186 ; also 68, 83, 87, 97.
Emphasis, 18, 19, 43, 85, 86, 87, 88, 90, 91, 97, 118, 122, 169, 195, 237—9, 268.
Emphatic Particles, 73, 79, 136.
English Influence, 5, 6, 22, 26, 60.
Enumeration, 75, 80, 81, 101, 102, 224.
Epenthetic Letters, 18, 24, 106, 199.
Equals (how addressed), 244—257.
Errors (common), 11, 50, 125, 142.
Euphony, 23, 26, 105, 129, 152.
Europeanisms, 5, 26, 236, 280, 367, 396.
Exclamatory Particles, 85, 87, 93, 237, 239.
Expletives, 237—240.
F (letter), 16, 25, 164—5.
Feminine, 27, 28.
Frequentative Form, 167, 188 ; 128, 154—160.
„ (of negative), 169.
Future Tense, 165, 168, 172, 190.
„ (compound), 191.
G (letter), 16, 21, 162—3.
Gender, 27, 28, 30, 32, 121.
Genitive, 66, 76, 260.
Gerund, 165, 178, 180, 265 ; also 60, 70, 100, 147, 190, 191, 192, 193, 194, 196, 203, 214, 230, 233, 261, 269.
„ (emphasised), 166, 182 ; 154—160.
Gerund (of adjectives), 128, 181.
„ (negative), 169, 179.
"Get" (how rendered), 198—200.
H (letter), 16, 25.
"Had better" (how rendered), 177.
Honorifics, 244 ; 11, 37, 47, 143, 165, 189, 275, 276, 371.
„ (meaningless), 245, 248.
„ (used objectively), 247.
Hours (counting of), 118.
Humble Phraseology, 46, 249—257.
Hyphens, 35, 106.
Hypothetical Mood, 184 ; 166.
"If" (how rendered), 84, 91, 186—6.
Illative Tenses, 193.
Imperative Mood, 167, 189, 252—4, 277 ; also 129, 151, 152.
„ (honorific), 252—4.
„ (negative), 168.
Impersonality, 50.
Impossibility (how expressed), 202—3.
Improbable Past, 169.
„ (Present or Future), 168 ; 81.
"In order to" (how rendered), 75.
Indefinite Form, 165, 178, 264—6 ; also 31, 43, 60, 75, 88, 93, 110, 122, 132, 137, 150, 152, 153, 154—160, 195, 203, 220, 249, 261.
Indicative Mood, 154—160, 172 ; also 57.
Infinitive Mood, 178 ; 153, 179.
Inflections (of adjectives), 120.
„ (of verbs), 149.
Integration of Sentences, 280—2.
Interjections, 236 ; 87, 92, 234.
Interrogation, 278 ; 51, 52, 68, 87,

93, 113.
Interrogation, (negative), 235.
Inversion, 270; 118.
Irregular Verbs, 158-160, etc. (see Verbs).
Isolating Particle, 85.
"It would seem that" (how rendered), 183.
J (letter), 21, 25, 163.
"Just as" (how rendered), 42.
K (letter), 21, 162.
Korean Language, 5, 169.
Kyōto Dialect, 8, 125, 163, 164, 223, 241.
"Let" (how rendered), 213, 215.
Letter-changes, 20, 104, 161—5, 168, 171.
"Let us" (how rendered), 189.
Literature, 6, 9, 10, 484.
Long Sentences, 280; 3, 269.
Luchuan Language, *Pref.*, 5, 36, 169, 172.
M (letter), 24, 162—3.
Masculine, 27, 28.
"May" (how rendered), 69, 174, 188, 207.
Memorising (necessity for), 4, 5.
"Might" (how rendered), 69.
Military Words of Command, 189, 253.
Months (names of the), 116, 117.
Mood (in adjectives), 128, 130, 178.
„ (in verbs), 154—160, 165, 172, 178.
Mr., Mrs., Miss, 258—9.
"Must" (how rendered), 174—5; 122, 132, 183.
"Must not" (how rendered), 183.
N (letter), 17, 18, 23, 24, 25, 162, 168, 169.
Names (family), 36, 259.
„ (men's), 36, 259.
„ (of dogs), 125.
„ (of places), 36, 40, 41, 126.
„ (of shops), 40.
„ (of trees), 40.
„ (personal), 36, 256, 259.
„ (women's), 259.
"Need not" (how rendered), 188.
Negative (syntax of), 271—4.
„ (adjective *Nai*), 129, 130, 168, 171.
„ (base), 152, 154—160, 167; also, 153, 198, 212.
„ (conjugations), 129, 130, 155—160.
„ (question how answered), 235.
„ (tenses how formed), 167—170; 153.
„ (voice), 153, 155—160, 168, 179, 219, 272.
"Neither...nor" (how rendered), 72.
Ng (sound of), 16.
Nominative, 66, 89; 76, 86, 91, 201
Nouns, 27; also 97, 101, 260, 269.
„ (abstract), 37, 38, 136.
Nouns (collective), 27.
„ (compound), 31, 137.
„ (how verbalised), 225,
„ (humble), 256.
„ (in *ki* and *gi*), 40.
„ (in *mi*), 38.
„ (in *sa*), 37, 38, 179.

Nouns (in *ya*), 40.
„ (plain and honorific), 256—7.
„ (used as adjectives), 44, 135—140, 142.
„ (used as adverbs), 45, 231 3.
„ (used as postpositions), 97.
„ (verbal), 43 ; 31.
Number, 27, 29, 30, 32, 121, 149.
Numerals, 101.
„ (auxiliary), 107.
„ (cardinal), 101, 115, 116.
„ (Chinese), 103—7 ; 111, 112, 113, 115, 116.
„ (fractional), 118 ; 115.
„ (multiplicative), 118.
„ (ordinal), 115, 116.
Object (of verb), 260, 268.
"One" or "ones" (how rendered), 78, 96, 135, 144,
Onomatopes, 236 ; 82, 240,
"Or" (how rendered), 69, 93, 224.
"Ought" (how rendered), 41, 57, 177,
P (letter), 21, 22, 23, 25, 236.
"Pair" (various words for), 114.
Paradigms, 52, 126, 128—130, 154—160, 162, 229.
Participle, 165.
Particles, see Postpositions.
Parts of Speech, 10, 239, 231, 242.
Passive, 198, etc ; see Verbs.
Past Participle, 165.
„ (tenses), 166, 175, 184, 186 ; also 141.
Person, 46, 149, 244—6, 249.
Personification, 279.
Phonetic Decay, 22, 151, 161, 166, 168, 202, 233.
Place-names, 36, 143.
Pleonastic Constructions, 278.
Plural, 27, 29, 30, 48, 49.
Poetry, 484 ; 472.
Politeness (influence on grammar), 244 ; 46—7, 160.
Positive Voice, 153, 154, 156—160.
Possessive, 76.
Postpositions, 62 ; 10, 27, 49, 230, 232, 260, 269, 270.
„ (combined), 94 ; 76, 77.
Potential Verbs, see Verbs.
Predicative Constructions, 66, 77, 89, 90, 91, 121, 122, 138, 140, 141, 142, 143, 260, 274.
Prefixes, 27, 30, 37, 170.
Present Tense, see Certain Present.
Probable Past, 166, 175.
„ (of negative), 169.
„ present or future, 168.
„ „ (of negative), 168.
Pronouns, 46, 257.
„ (demonstrative), 51, 82.
„ (indefinite), 51, 52, 55, 142.
„ (interrogative), 51.
Pronouns (personal), 46, 245, 257, 267.
„ (possessive), 49.
„ (reflexive), 51.
„ (relative), 56.
„ (substantive and adjective forms), 53.

Pronunciation, 12 ; *Pref.*, 7.
Prosody, 484.
"Provided" (how rendered), 242.
Quantity (vowel), 12—13, 484.
Quasi-adjectives, 135.
„ (in *shĭta*), 142 ; 141.
„ (in *sō na*), 137.
Quasi-postpositions, 97.
Question and Answer, 235.
Quotation, 275.
R (letter), 17, 152, 162, 163.
Reduplication of Consonants, 18, 23, 24.
„ (of stems), 134.
„ (of words), 29, 230, 232, 240.
Reflexive (pronouns), 51.
„ (verbs), 211.
Relation (ideas of), 27, 62, 77.
Relation to Other Languages, 5.
Relationship (degree of), 28, 256—7.
Relative Constructions, 56.
Romanisation, 12.
Roots of Verbs, 149—151, 209, 210.
S (letter), 17. 21, 25, 162, 164.
"Self" (how rendered), 51, 211.
Self-depreciatory Terms, 46, 244, 250—1, 255—7.
Semi-colloquial, 124, 125.
Sentence (structure of), 260.
Servants (how addressed), 47, 252—4.
Sh (sound), 25 ; 21, 162, 164.
"Should" (how rendered), 41, 132, 177, 186.
Silent Vowels, 14.
"Since" (how rendered), 70, 94.
Singular, 27, 29, 49.
"Sir" (no equivalent for), 258.
Slang, 8.
"So" (how rendered), 148.
Special Phraseology, 240—2.
Stems (of adjectives), 124—7, 134, 226.
„ (of verbs), 149—152, 190, 210, 214, 228.
„ (reduplicated), 134.
"Still more" (how rendered), 146.
Subject (of sentence), 261, 266 ; 89, 90, 91, 201, 279.
Suffixes, 5, 10, 29, 30, 38, 48, 120—2, 133, 134, 149, 150, 153, 161, 165—170, 190, 193, 210, 219, 222, 225, 226, 261.
Superiors (how addressed), 244—257.
Superlatives, 145, 146.
Supposition (how expressed), 184—8.
Surds and Sonants, 20.
Surnames, 36, 259.
Syntax, 260.
Synthesis of Contradictories, 34.
T (letter), 25, 162, 163, 164.
Tense (anomalous use of), 176.
„ (compound continuative), 155, 191 ; 141.
„ (illative), 193.
„ (in adjectives), 128, 130, 177, 178.
„ (in verbs), 154—160, 165, 172; also 57, 149, 178, 191.
„ (negative), 167—170, 191, 195.

"Than" (how rendered), 94, 145.
"That" (conjunction), 82.
"There is," etc. (how rendered), 221, 222; 98.
"They say that" (how rendered), 58, 183.
"Though" (how rendered), 186.
Titles, 258.
Tōkyō Dialect, 8, 14, 15, 16, 17, 18, 20, 21, 23, 128, 163, 164, 168, 223.
Tones, 19.
"Too" (how rendered), 148.
Transitive and Intransitive Pairs of Verbs, 208, 228.
Transliteration, 12, 225.
Ts (sound), 25; 21, 164.
Unfinished Sentences, 268; 82, 83, 237, 253.
Verbalisation of Nouns, 225.
Verbs, 149; 260, 261.
„ (auxiliary), 190; 155, 223.
„ (bases of), 151; 149—152, 154—160, 161, 165, 167.
„ (cannot be omitted), 71.
„ (causative), 212; 75, 134, 219.
„ (compound), 217.
„ (conclusive form), 132.
„ (final omitted), 268.
„ (formed from adjectives), 134, 226—7.
„ (honorific), 249—254; 160, 171, 189.
„ (humble), 251; 249, 250.
„ (in *aru*), 190, 210.
„ (in *eru*), 190, 210.
„ (in *garu*), 134.
„ (in *jiru*), 226.
Verbs (in *suru*), 225.
„ (in *tagaru*), 134.
„ (inchoative), 204, 218.
„ (inflections of), 149—152.
„ (intransitive), 205, 208; 191, 199, 204, 211, 227, 278.
„ (irregular), 158—160, 170; also 133, 198, 212.
„ (liable to be confounded), 228.
„ (may take postpositions), 66.
„ (nature of Japanese), 149.
„ (passive), 198, 203—5, 278; also 57, 58, 75, 133, 134, 190, 191, 207, 208, 213. 216. 219, 227, 266.
„ (periphrasis with), 191—7.
„ (plain and honorific), 249, 251.
„ (potential), 201, 207, 219, 250.
„ (prepositional), how rendered, 217.
„ (reflexive), 211.
„ (stems of), 149—152, 190.
„ (substantive), see Verb "to Be."
„ ("to Be"), 221; also 62-5, 71, 98, 120, 124, 126, 128, 129, 136, 138, 190, 191, 197.
„ ("to Do"), 224; 195.
„ ("to Have"), 221; 203, 216.
„ (transitive), 206, 208, 214, 215, 227, 279.
„ (used as adjectives), 135, 140,

149.
Verbs (used as nouns), 31, 43, 149.
„ (used as other parts of speech), 230.
„ (with *sō* suffixed), 137, 183.
„ (with stems in *s*), 210, 214.
"Very" (how rendered), 147, 148.
Vowels, 12, 25.
„ (crasis of), 15, 124.
„ (harmony of), 5.
„ (long and short), 13, 168.
„ (quiescent), 14, 18, 19.
„ (stems), 124, 162, 163, 164.
„ (strengthening of), 24, 102.
Vulgarisms, 8, 15, 18, 19, 46, 48, 64, 83, 107, 122, 124, 161.
W (letter), 17, 25, 164—5.
Western Peculiarities, 15, 17, 21, 163, 168, 380, 384, 392.
"When" (how rendered), 41, 42, 84—184.
"Whether" (how rendered), 69.
"While" (how rendered), 41, 42, 242—3.
"Without" (how rendered), 129, 188.
Women (words peculiar to), 47, 238—241.
Women's names, 259.
"Wonder" (how rendered), 175.
Word-building, 35.
"Would" (how rendered), 186.
Writing (system of), 9; *Pref.*
Written Language, 9, 10; also 46, 51, 52, 57, 60, 73, 76, 91, 93, 112, 118, 121, 122, 124, 132, 135, 136, 161, 164, 165, 166, 168, 169, 178, 180, 184, 185, 202, 203, 212, 224, 226, 239, 241, 257.
Y (letter), 17, 25.
Year-names, 116.
"Yes" and "no," 234.
Z (letter), 18, 21, 25.

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